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SEPTEMBER 13, 1997

IN MUSIC NEWS



BECK



JAMIROQUAI

Beck, Jamiroquai Should Gain From MTV Awards

SEE PAGE 13

Industry Works To Protect Rights, Makes Strides With Piracy

Congress To Tackle Tough C'right Issues

■ BY BILL HOLLAND

WASHINGTON, D.C.—Congress faces a fall schedule filled with important and unsettled copyright issues as members of the Senate and House return from the annual August recess.

Ratification of an important international copyright treaty, passage of legislation that would give President Clinton fast-track trade policy authority, an information superhighway bill that would bring copyright law into the digital age, and bills that would extend the copyright term and offer music-license fee exemptions to tavern owners and religious broadcasters all await congressional action this session.

Several Internet-related issues—online accountability and liability for the circumvention of copyright protection mechanisms—top the priority list as members brace to attempt to deal with the first wave of conflicting interests on the information superhighway.

There are major conflicts caused by the computer-based Internet revolution between Internet service providers (ISPs) and their allies (such as long-distance telephone companies and computer and electronics manufacturers) and the copyright "content" industries, including the major record labels.

The Senate Judiciary Committee is the first to go back to work on copyright issues, with an airing of Copyright Infringement Liability of Online and Internet Service Providers issues Sept. 4. No Senate bill has yet been introduced.

(Continued on page 111)

U.S. Pirate Recording Seizures Down

■ BY BILL HOLLAND

WASHINGTON, D.C.—Pirates and counterfeiters in the U.S. have finally gotten the picture that there's an excellent chance they could end up coughing up huge fines or going to jail, says the head of the anti-piracy unit of the Recording Industry Assn. of America (RIAA).

"This is not a risk-free business," says Steve D'Onofrio, RIAA's executive VP and director of anti-piracy.

According to figures in the new RIAA midyear anti-piracy statistics survey, seizures of counterfeit and pirate cassettes continue to tumble. CD seizures are down 8.6%, and cassette seizures are down a whopping 57% from last year.

There are fewer and smaller bogus cassette factories in operation, which is where the bulk of arrests has been made in the past, says D'Onofrio, so the number of arrests, indictments, guilty pleas, and convictions has dropped.

"I think we've had an impact," he says. "You just don't see the number of cassette vendors setting up anymore, except in isolated pockets."

D'Onofrio also says that "word has gotten around" about recent big busts, such as the huge seizure of 800,000 bootleg CDs in March and a landmark fine of $7 million and prison terms of up to 12 years handed down in a successful prosecution involving "franchised" pirates in several states (Billboard, July 5).

The number of seizures is down compared to last year, but between January and June of this year, law-enforcement authorities took in nearly 195,000 counterfeit/pirate cassettes and 820,000 bogus CDs, along with 1.5 mil-

(Continued on page 110)

New Questions Over Funding Of Death Row

■ BY CHRIS MORRIS

LOS ANGELES—As the federal government's probe of the embattled gangsta rap label Death Row continues, a potential settlement in a long-running breach of partnership suit against the label promises to add a new twist to the tangled question of Death Row's funding.

An attorney for the plaintiff in the breach-of-partnership suit against Death Row suggests that a settlement in his client's favor could help deflect allegations that Death Row received early funding from an L.A. drug dealer. Death Row's funding

(Continued on page 104)

Philips Brings Int'l Favorite Bocelli To U.S.

This story was prepared by Paul Verna in New York and Mark Dezzani in Milan.

MILAN—Having shattered sales records in his native Italy, Germany, and other territories with his smash crossover duet with Sarah Brightman, "Time To Say Goodbye," tenor Andrea Bocelli is setting out to conquer the largest and most difficult music market in the world: the United States.



BOCELLI

On Sept. 23, Philips will release Bocelli's compilation "Romanza,"

(Continued on page 111)

For Its 40th, Island Celebrates With Music

Series Captures Evolution Of Island Beats

■ BY NIGEL WILLIAMSON

LONDON—It may seem a little early to begin celebrating the 40th anniversary of Island Records when the event does not happen until 1999.

Yet the label's founder, Chris Blackwell, believes that, as the owner of one of the most diverse and influential back catalogs in the history of popular music, there are good reasons to build up to the date with a three-year program of rolling releases.

Blackwell, who founded the label in Jamaica in 1959 and remains non-executive chairman of Island despite selling his interest to PolyGram eight years ago, says, "I wanted to release a certain amount of stuff over a period of time so we could keep up a sustained interest rather than do it in one expensive boxed set which people might struggle to afford. It is a little bit different [than] how these things have been done before."

Sept. 15 (and Sept. 16 in the U.S.) sees the release of the first two volumes of the anniversary series to be known as "The Island 40th Anniver-

(Continued on page 102)

'Ska's The Limit' For Set Featuring Early Tunes

■ BY ELENA OUMANO

When it comes to spreading the sounds of Jamaica throughout the world, Island Records' history reads like a heroic epic whose closing couplets won't be inscribed until a distant future. It all begins in 1959, when a young Jamaican producer named Chris Blackwell plucks Laurel Aitken from the Kingston airport, where he's singing calypsos to incoming tourists, and brings him to the capital city's B.B.C. studio to record Island's first release, "Boogie In My Bones."

(Continued on page 102)

'Forest' Sees DreamWorks Release At Last

■ BY DOUG REECE

LOS ANGELES—Four years after the completion of the self-titled debut album from Forest For The Trees—a project masterminded by Carl Stephenson, the co-producer of Beck's "Mellow Gold"—the album is generating considerable interest. DreamWorks/Geffen finally releases the title Tuesday (9).



STEPHENSON

Lead single "Dream" is blazing a path at modern rock radio. The song is at No. 23 this issue on the Modern Rock Tracks

(Continued on page 20)

LATIN MUSIC QUARTERLY
FOLLOWS PAGE 76

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Reader's Digest Music, Warner Resound Link

Alliance Brings Direct-Mail Co. To Retail, Broadens Digest's Base

■ BY IRV LICHTMAN

NEW YORK—Reader's Digest Music's retail market alliance with Christian crossover label Warner Resound is but the opening salvo in the direct-mail company's year-old "strategic initiative" to expand its repertoire and market reach.



PEREZ

Under the new arrangement, which represents Reader's Digest Music's first foray into a retail environment after 37 years in the direct-mail business, the company's master vaults are yielding two holiday albums, "A Reader's Digest Christmas" and "Highlights From Messiah." The former culls material from the company's boxed sets and carries a midline price of $11.95 for CD and $7.95 for cassette; the latter features 12 selections from the Handel masterpiece and retails at $15.95/$9.95 (Billboard Bulletin, Sept. 3).

José Raul Perez, VP of global product development at Reader's Digest Music, says that the company's "experimental" relationship with Warner Resound is limited to Christian music shops, an environment that conforms to Perez's strategy of sticking with nontraditional music retail outlets.

"We're not here to compete with Tower Records," he says. "We don't want to be in a traditional retail environment, simply because the majority of product in our vaults consists of instrumental mood music and classics, which traditional retail offers at very low prices. There's no compelling reason to compete with this product."

Perez says, "There are many things going on in the formative or developmental stages. The labels and repertoire owners who deal with us want us to try retail, so we've been getting many ideas and proposals from them. Our brand name fits beautifully into Christian music stores, as it would in card and bookstores.

"We want to see the results of our experiment with Warner Resound, which I think is going to work," he adds. "Barry Landis [VP/GM of Warner Resound] is terrific to work with."

Landis, who approached Perez with the idea of joining forces with Reader's Digest, served as executive producer of the projects, which also involved the input of Reader's Digest A&R editor John Alexander, Warner Resound direct market consultant Brenda Boswell, and Reader's Digest senior editor Gary Theroux.

Meanwhile, Perez is meeting other previously stated goals, chief among them to develop a younger audience base than traditional Reader's Digest direct-mail buyers "without taking the eye off our core market" (Billboard, April 13, 1996).

In making this double-barreled creative thrust, Perez notes, "our release schedule is close to double that of a year ago. We've got a lot more products in order to satisfy both markets."

Boxed sets with a contemporary flavor have come from the likes of Neil Diamond, who actually produced, compiled, and sequenced a three-CD concert program. There has also been a three-CD set of folk rock classics, and upcoming sets are due from Linda Ronstadt and the Mamas & the Papas.

A four-CD set, "Leading Ladies," a roundup of top female vocalists of the '50s through the '90s, runs the gamut from Ella Fitzgerald to Sheryl Crow. This package will be visible beyond direct-mail precincts, as it is part of a fund-raising drive to battle breast cancer. Available Oct. 1, the start of National Breast Cancer Month, the set was co-produced with the National Alliance of Breast Cancer Organizations and Women's Wire. Perez's mother was a victim of breast cancer.

Beyond classical and mood music, Reader's Digest Music has been acquiring new material via labels and other sources, including sessions featuring Floyd Cramer, Kenny Rogers, Judy Collins, and Vic Damone. Perez

(Continued on page 103)

Music Industry Pays Respects To Diana, Princess Of Wales

LONDON—The death of Diana, Princess of Wales has cast a somber shadow over the music business in the days following the fatal car accident in Paris in the early hours of Aug. 31.

The official funeral of Diana, Princess of Wales takes place Saturday (6), and most businesses are closing until after the funeral ends in the early afternoon.



PRINCESS DIANA

As Billboard went to press, it was confirmed that Elton John, who worked with the princess on various charity projects, will perform a version of his hit "Candle In The Wind," originally written about Marilyn Monroe, at the funeral ceremony. Co-writer Bernie Taupin is reworking the lyrics for the funeral.

Sources at Mercury Records U.K., which markets and distributes John's Rocket label, say there are no plans to release the revised song as a single.

Diana, Princess of Wales was actively involved in charity work alongside John, who founded the Elton John AIDS Foundation. Since that body's formation, all royalties from singles released by the artist have gone to the foundation, which distributed 12 million pounds ($19.2 million) for remedial and preventative work in the AIDS field.

Most retailers across the country are closing Saturday morning as a mark of respect. HMV's two Oxford Street stores, which are on the route of the funeral cortege, will remain closed until at least 2 p.m. on the day of the funeral. Its Northampton store, which is close to the village of Althorp, where Diana will be buried, will remain closed all day, as will most businesses in the city.

Virgin Our Price says it will order all of its 76 Virgin Megastores and its 260 Our Price outlets to stay closed until 2 p.m. and also points out that stores on the funeral route will be "treated with special sensitivity" and "will not open until a respectable period" after the passage of the cortege. Andy's Records, the largest chain of indies, will also close until 2 p.m.

On the performance scene, several artists postponed planned concerts. Scottish chart act Wet Wet Wet moved back a Saturday (6) show in its home city of Glasgow by 24 hours, while Primal Scream has canceled all shows for the week, supported by Mercury Music Prize winner Roni Size & Reprazent. U2 paid tribute to the princess before its Sept. 2 show in Edinburgh, Scotland.

Michael Jackson, also a friend of Diana, Princess of Wales, canceled his long-awaited Belgian concert at Ostend Rache Course the same day. Some 58,000 tickets had been sold for Jackson's show, and part of the crowd had arrived the previous day. The announcement of the concert's cancellation was made by promoters Make It Happen shortly after 4 p.m., just as the venue's gates were about to open to the public.

"He [Jackson] was deeply shocked and collapsed when he heard the news," says Sony Music Belgium's marketing director for Epic, Patrick Aerts. Jackson's Barcelona, Spain, date, originally scheduled for Sept. 4, was canceled due to a local contractual dispute (Billboard Bulletin, Sept. 3).

Sony Music and Jackson's Paris-based producers of the HIStory tour, Quinto Communications, have also denied reports that Jackson was dining with the princess on the Saturday before her death.

Meanwhile, in the U.K., a gala dinner to celebrate 100 years of EMI—scheduled for Sept. 5—has been canceled because of the Diana tragedy. A new date for the event will be set closer to Christmas.

The death overshadowed the launch of Xfm/London, the U.K.'s first full-time alternative rock station, which debuted Sept. 1 at midday (see story, page 97). The station went on air as planned despite the subdued output being broadcast by the capital's other commercial and public radio stations. The launch day was dedicated to the memory of the princess.

All five BBC radio networks will be covering Saturday's funeral. The three music networks, Radios 1, 2, and 3, have been instruct-

(Continued on page 103)

LETTERS

TV & McKENNITT: I'VE GOT A 'SECRET'

The article about Loreena McKennitt's new release, "Book Of Secrets," did a great job of providing background on this splendid artist (Billboard, Aug. 23). But one small correction needs to be noted: It was said that McKennitt's success with her last two albums, "The Visit" and "The Mask And Mirror," was accomplished with "no television."

American Program Service was pleased to develop and distribute a specially produced half-hour special, "Loreena McKennitt: No Journey's End," to more than 175 public television stations. Stations began broadcasting the program in March 1996 and continue to do so even now. As a result of including an 800 number at the end of the program encouraging viewers to call Loreena's Quinlan Road office, more than 5,000 phone calls have been received.

As reported in Billboard March 23, 1996 ("Warner, Reprise Team With PBS On Longform Vids"), "According to SoundScan, sales of McKennitt's album 'The Mask And Mirror,' which was highlighted in her public TV program, increased 25% following the initial broadcast."



MCKENNITT

We would like to think that public television played a small part in bringing Loreena new fans (to say nothing of the sales!). By the way, she and her team at Warner Bros. (L.A.) were a joy to work with.

Niki Vettel
Senior VP, Program Development
American Program Service
Boston

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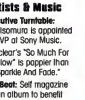
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COMMENTARY

U.S. Must Carry On C'right Tradition

■ BY PETE and MAURA KENNEDY

Maybe if we told you our first date was at Buddy Holly's grave in Lubbock, Texas (it was equal distance—500 miles—from the towns where we'd each been playing), it will help you understand just how important our music is to us.

Maybe you'll understand if we tell you we gave up gigs at Carnegie Hall, Royal Albert Hall, and "The Tonight Show" playing other people's songs to instead spend 350 days a year putting 200,000 miles on a 1995 van to be able to just about break even playing our own songs in small clubs and coffeehouses. That's what we do. Our songs are almost like our children: They come from our hearts, from our passion, from our experience.

So maybe you'll understand why we would feel violated if someone were to steal our songs—by ripping off a music video, illegally copying a CD, or recording off the Internet. Like every other musician or songwriter, artist or author, moviemaker or software designer, we can't build a fence around what we create. We can't put up barbed wire or encase it in concrete and say, "This is mine, it's protected." Once it goes out, once we sing those lyrics or play those notes, they're out there. But they are still our creation.

Copyright provides the protection. Copyright says our lawn respect our intellectual property as much as our real property. It says stealing is wrong and giving credit where it's due is right. A lot of music's been written and sung since the Constitution gave us copyright protection (it's the only place in the body of the Constitution where the word "right" is even mentioned), but it is as important today as it was 200 years ago. It's an American tradition. It's the right thing. Abe Lincoln said it adds "the fuel of interest to the fire of genius."

We want Congress to get the message.



"We can't and shouldn't be encouraging an electronic marketplace of stolen goods. What's right is right, own online"

We're hoping Congress understands the difference between right and wrong. Most Americans think it's wrong to steal someone else's work. If you've got a good idea or a spark of creativity, it's right that you should get the credit.

The technologies of today's Information Age present new challenges we've got to meet. Copyright has kept pace in the past. Every time technology advanced from the piano rolls to the cranked Victrolas, from phonographs to 8-track tapes, from records to CDs, we've figured out a way to make copyright work. Copyright must have a place in today's advancing technologies. Just as technology makes it easier to steal, our laws must make protections stronger.

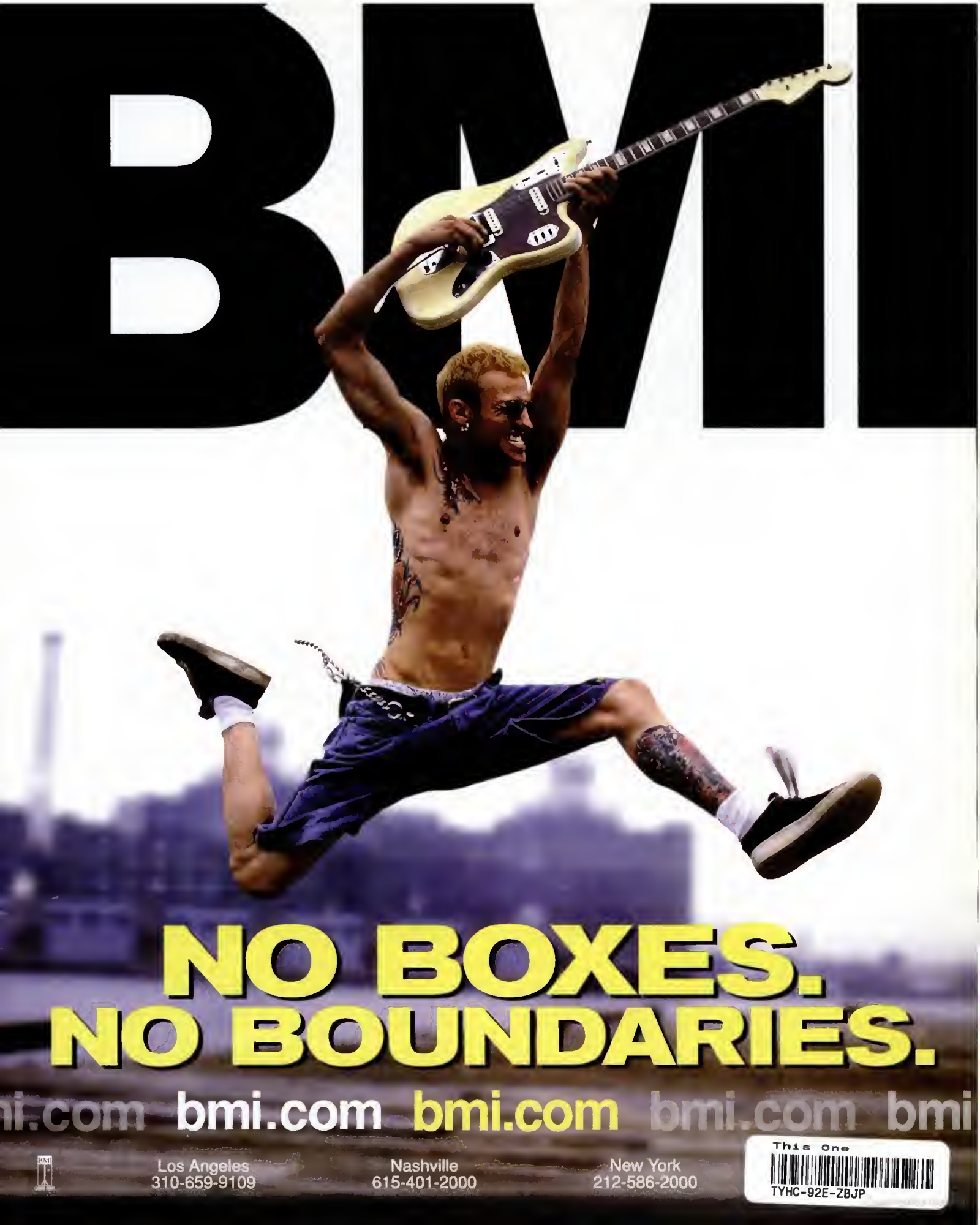
We're on the Internet. When we're on the road—which is most of the time—E-mail is often the only way we can stay in touch. We're excited by the new technologies and the opportunities they open to us. So the people who listen to our music, to anyone who wants to learn more about just about anything. Copyright belongs on the Internet, too. To borrow a phrase, it can make a good idea better.

Today, anyone can put a whole CD or just a song into cyberspace and, with the click of a mouse, send it worldwide. We're already a digital industry. The technology is just getting better and better, making it easier and easier for crooks to make high-quality copies. Now, they're not just selling them on street corners, they're putting them into cyberspace. We can't and shouldn't be

(Continued on page 64)

Pete and Maura Kennedy are singer/songwriters based in Washington, D.C., where they have won seven local WAMMIE awards for 1995's "Views Of Fallen Stars." Their follow-up, "Life Is Large," was released last year on Green Linnet Records.

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A&M Appts. Signal Its Intent To Raise Its Profile In R&B

■ BY DON JEFFREY

NEW YORK—A&M Records has completed the restructuring of its black music department with the hiring of Dave Rosas, who oversaw urban promotion at EMI Records, as senior VP of urban promotion, and John McClain, who has returned after many years away from A&M to head urban A&R.

The label has not officially announced McClain's appointment, although he has been at A&M for at least a month with the title of senior VP of A&R. A former executive for A&M who brought Janet Jackson to the label in the '80s, McClain has been at Interscope Records for several years, where he was instrumental in bringing Death Row Records and God's Property with Kirk Franklin to that label.

Rosas will command a staff of 11, including eight people he brought with him from the now-defunct EMI Records.

McClain and Rosas will report to Al Cafaro, chairman/CEO of A&M Records.

Cafaro says, "By bringing John McClain back, from a repertoire standpoint, and then finding Dave and his team to bring that repertoire to the marketplace, A&M and its artists have a wonderful opportunity to be successful in an area far too long ineffective."

A&M began to restructure its black music division last year after disappointing sales. In September, its joint-venture label Perspective laid off all 27 employees except for A&R executive Junior Reigeford, who is now with A&M. Later in the year, Perspective founders James "Jimmy Jam" Harris and Terry Lewis formed a joint venture with Universal Records (Billboard, Dec. 7, 1996). Perspective is no longer an active label, although acts (Continued on page 28)

First Hong Kong Raid Nets CDs, Equipment

New Laws Facilitate Seizures In Burgeoning Pirate Market

■ BY GEOFF BURPEE

HONG KONG—Authorities have carried out Hong Kong's first-ever raid on CD manufacturers suspected of producing pirated product. The arrest of three men and the confiscation of 27,000 CDs adds credence to long-held industry fears that the territory may be supplying its own domestic market, for pirated product (Billboard Bulletin, Sept. 4).

Attention is now turning to the nearby Portuguese colony of Macau, which the International Federation of the Phonographic Industry (IFPI) says is becoming a piracy stronghold.

The Hong Kong raids, the first in the former British colony, resulted in the confiscation of HK$8 million ($1.025 million) worth of production equipment, with a capacity of 40,000 units per day.

The regional IFPI body says the raids are just the tip of the iceberg in the territory and surrounding areas. Also seized were some 27,000 CDs, including 7,000 music discs by various Hong Kong artists, worth an estimated HK$900,000 ($120,000). No international repertoire was seized.

The remaining CDs included Sony PlayStation games and VCD-format feature films.

Hong Kong customs authorities and the intellectual property investigation bureau carried out the raids with support from the police.

Asked if the action represents a significant development for Hong Kong authorities in the wake of the June 30 handover from the British administration, IFPI regional director J.C. Glouw says: "It's too political; I can't comment."

However, Glouw says, "the Hong Kong customs and Hong Kong government have been under a lot of pressure recently, [as] IFPI has started to claim that the pirated CDs for sale in Hong Kong are produced here."

"The government here is pretty cooperative, before the handover as well as after. The difference now is that the Chinese are pretty eager that the Hong Kong authorities stop these pirate activities."

Chinese authorities also seized, on Aug. 27, two replication lines in Wuhan, China. These were the first seized outside the notorious pirate center of Guangdong Province, the southern Chinese Special Economic Zone bordering Hong Kong.

However, Glouw says that the recent Hong Kong seizure is of particular importance, as "the Hong Kong government has been denying that any of the plants in Hong Kong were involved in manufacturing CDs."

"Until now," he adds, "They've said that all the CDs have been coming from the Mainland. In July, IFPI began making the point that, no, the majority of these are coming from HK, and some others in Macau."

The success of the recent seizures has also been due to the renewed enthusiasm of Hong Kong customs authorities due to copyright law introduced June 27, days before the handover from British rule. The new law empowers customs to seize suspected infringing articles if the owner cannot produce evidence of copyright ownership. Prior to the instatement of the new law, copyright owners were required to come forward and prove rightful ownership before goods could be seized, complicating the process of charging pirates.

"We have a lot of contact with [legitimate] CD plants here," Glouw says. "CD plants' owners know their trade pretty well; they can see competitors come in undercutting their price. So first of all we have informal information from CD plants."

Glouw says that there were two ways in which the recent batch of pirated (Continued on page 101)



Diva Deal. British classical label BMG Conifer has signed soprano Lesley Garrett to a worldwide deal. The singer, who was previously signed to British indie Silva Screen Records, is recording "Soprano Inside," a collection of religious arias, due for release through BMG Classics companies in November. Garrett was named Gramophone magazine's best-selling classical artist of the year for 1996. Seen here signing the deal, from left, are Alison Wenham, managing director of BMG Conifer, and Garrett.

M.U.S.I.C. To Boost WIPO Treaties' Cause

■ BY SHAWNEE SMITH

The Recording Industry Assn. of America (RIAA) has joined forces with artists and industry executives to form Musicians United for Song Interest Copyright (M.U.S.I.C.) to urge Congress to approve the World Intellectual Property Organization Copyright Treaty and the WIPO Performances and Phonograms Treaty (Billboard, Aug. 9).

The treaties will strengthen copyright laws internationally and extend copyright protection to include the Internet. Both are scheduled to be discussed in Congress over the next two months.

"We want to send a broad message that artists, producers—all creators, have invested time, heart, and money in their creative work and that the Internet is not a free-for-all," says Hilary Rosen, president/CEO of the RIAA.

Members of the coalition include Tony Bennett, Mary Chapin Carpenter, Shawn Colvin, Sheryl Crow, Don Henley, Tom Jones, Faith Hill, Joni Mitchell, Bonnie Raitt, Joan Osborne, Dwight Yoakam, and several other artists, in addition to record labels, songwriters, publishers, and various music organizations.

Coalition members and representatives are expected to lend support to every campaign effort possible, including lobbying and testifying before Congress. "We expect coalition members and reps to be a part of our efforts, as well as the broad creative-community effort with book authors and other creators, because it affects them too," says Rosen.

M.U.S.I.C. is not the first time (Continued on page 110)

Studios, Manufacturers Link For European DVD Launch

This story was prepared by Eric Hansen of The Hollywood Reporter.

BERLIN—In an unusual display of cooperation, five major studios and 10 computing/technology firms united at IFA, the consumer electronics trade fair in Berlin, to announce the intended launch of DVD in Europe in the first quarter of next year.

The five studios expect to offer a total of 25 titles in the first month and 15 titles each month thereafter, bringing the total for the first year to almost 200, it was revealed Aug. 29.

The titles will be distributed across Europe, and each disc will include both original and local languages at a price roughly equivalent to $25 in local currencies, or 20%-25% more than a VHS cassette in sell-through.

Producer Saul Zaentz ("The English Patient") and director Constantin Costa-Gavras ("Mad City") appeared at IFA to push the product from the perspective of creative artists who appreciate the difference in quality between DVD and VHS.

Films to be released include "Batman & Robin," "Conspiracy Theory," "Tomorrow Never Dies," and such older titles as "Blade Runner: The Director's Cut" and "The Wizard Of Oz." New titles will be released simultaneously on DVD and VHS.

Warner Home Video president Warren Lieberfarb, who spearheaded the coordinated launch effort in conjunction with Dutch electronics giant Philips, terms DVD "an alternative to near-video-on-demand," which has been expanding through major European territories via a string of newly founded digital pay-TV platforms.

Lieberfarb says the industry was encouraged by initial DVD sales in the U.S., where about 45% of the 166,000 discs delivered so far have been sold. (Continued on page 103)

Interscope Reaches Crossroads With Trauma Split, Death Row Uncertainty

■ BY CRAIG ROSEN

LOS ANGELES—It was only nine months ago that Interscope Records was on top of the world.

For the first time since Columbia achieved the feat in 1976, Interscope

NEWS ANALYSIS

held the top four spots on The Billboard 200 in the Dec. 7, 1996, issue, with Bush's "Razorblade Suitcase" at the summit, Snoop Doggy Dogg's "The Doggfather" at No. 2, No Doubt's "Tragic Kingdom" at No. 3, and Makaveli's "The Don Killuminati: The 7 Day Theory" (recorded by the late Tupac Shakur under a pseudonym) at No. 4.

Now, however, Interscope's relationships with most of those best-selling acts may be drawing to a close.

According to sources, the estate of Shakur has had discussions with Mercury Records about issuing previously unreleased material by the late rap star recorded prior to his association with Interscope (see separate story, page 1).

Meanwhile, sources say that Death Row, the home of Snoop Doggy Dogg and the label that released two albums by Shakur, will likely be leaving the In- (Continued on page 104)

'Star Wars' Force Is Back

Strong Sales For Video Trilogy Reissue

■ BY EILEEN FITZPATRICK

LOS ANGELES—Once again, the "Star Wars" video trilogy is proving to be a powerful force at retail.

According to retail reports, first-week sales of the special-edition "Star Wars" trilogy have exceeded most expectations and put the title on a pace that could equal the success experienced in 1995, when the three "Star Wars" tapes were first released as a set.

In 1995, 6 million trilogy sets were sold, according to 20th Century Fox Home Entertainment, which distributes the titles. To date, Fox says, more than 30 million units of the three original "Star Wars" films have been sold.

"We were concerned that this title was basically the same old movies," says Sherehouse sell-through video buyer Brett Hayden, "but apparently people are buying it again."

Hayden says the 231-store Torrance, Calif.-based chain has sold nearly half of its initial order of the special edition, which has been in stores since Aug. 26.

Fox will sell the title for only 97 days. On Nov. 30, the supplier will cease taking retail orders.

Set up by the theatrical rerelease of the films earlier this year, the special-edition video rerelease is a "textbook" marketing case, say retailers. The films cumulatively grossed $256 million in U.S. theaters and received widespread publicity, which has been carried through for the videos.

In addition, many retailers report that the higher-priced letter-boxed edition has been especially popular. Hayden says some Wherehouse stores were caught short on the letter-boxed edition, which is priced at $59.98 with a $39.98 minimum advertised price (MAP). Most stores, though, have discounted it to $35-$40.

"For every eight pieces we sell, three are letter-boxed versions," says Best Buy video merchandise manager Joe Pagano. "It's a very hot title."

First-week sales at Best Buy were more than 55,000 units, Pagano says.

The pan-and-scan version is priced at $49.98 with a $29.98 MAP. A majority of retailers are selling the title at MAP pricing. Individual units are priced at $19.98.

Tower Video, Ann Arbor, Mich.-based Borders Books & Music is one chain that is bucking the deep-discounting (Continued on page 116)

GIORGIO ARMANI





THE NEW YORKER

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Photek To Reveal His 'Modus Operandi'

Astralwerks Debut Set Aimed At Pop Mainstream

■ BY LARRY FLICK

NEW YORK—After three years of steadily building an underground cult following with a string of acclaimed import singles, electronic-dance virtuoso Photek will aim to infiltrate the pop mainstream Tuesday (9) with "Modus Operandi," his full-length debut on Astralwerks.

Unlike others plying their wares in this increasingly active circuit of clubland, the label and Photek, aka Rupert Parkes, are taking a surprisingly low-key approach to selling the U.K. native's music—due in large part to the artist's decision not to tour and to keep other promotional appearances to a minimum.

"He's not an outgoing person," says Astralwerks co-director Andrew Goldstone. "It's a minor liability to the project, and he knows it. But we can't force him to do things he's uncomfortable with. The bottom line is that Rupert is a brilliant musician with a large following. They're truly waiting for this album."



PHOTEK

Goldstone could be correct in his assessment, given the anticipation rising at independent retail.

"We've always done well with his imports, and there's good word-of-mouth on this album," says Marlon Creaton, manager of Record Kitchen in San Francisco. "What is unclear right now is whether or not this album will sell beyond the audience already aware of him. There's already so much electronic music out there. The label will need to aggressively educate the public in order for this to stand out."

To that end, Astralwerks is already a month deep into a vigorous press campaign that will keep Parkes—who is already a longtime critical favorite—on the pages on nearly every major music publication through the close of '97.

Beyond that, the mostly instrumental "Modus Operandi" will ship Tuesday (9) to college radio and electronic specialty shows. However, the label is not planning to actively promote the project to radio at this time.

"We've accomplished what we have with many of our acts without the help of commercial radio," Goldstone says. "It's certainly helpful, and we welcome it. But it's not a big part of our general thinking. With this album, we're concentrating on drawing attention to the album as a whole."

Toward that end, the label does not plan to issue a single until January.

(Continued on page 20)

Roni Size & Reprazent Win Opens Doors For Drum'n'bass

■ BY DOMINIC PRIDE

LONDON—Roni Size & Reprazent's surprise win of this year's Mercury Music Prize marks the beginning of wider acceptance for drum'n'bass music in the U.K., say observers here. It has also helped shake off the prize's image as a mainstream rock and pop award.



Size & Reprazent's album "New Forms," on Talkin' Loud/Mercury, won the sixth Mercury Music Prize at an Aug. 28 ceremony in London's Grosvenor House Hotel (Billboard Bulletin, Aug. 29), beating stiff competition from such rock favorites as Primal Scream's "Vanishing Point" and Suede's "Coming Up," as well as strong contenders in the electronic field, including Prodigy's "The Fat Of The Land" and the Chemical Brothers' "Dig Your Own Hole."



RONI SIZE & REPRAZENT

Simon Frith, who chaired the 12-person jury, says that all concluded that Radiohead's "OK Computer" was "a classic album, but in the end, we were all agreed that the winner was Roni Size & Reprazent."

As well as putting their soulful version of "intelligent" drum'n'bass firmly on the map, Size & Reprazent's win also marks the second time the Mercury champ has come from Bristol, following Portishead in 1995.

Reprazent member DJ Krust and Size run their own independent Full Cycle label from Bristol (Billboard, April 15, 1995), but the Reprazent collective—including DJs Die, Krust, Suv, MC Dynamite, and vocalist Onallee—are signed to Mercury Records U.K.'s Talkin' Loud imprint. Before the winner was revealed, Reprazent performed "Heroes," its next single, live at the awards.

"People said we were crazy," said Size in his acceptance speech, for which he brought the whole crew onto the stage to accept the award. "They couldn't see what we were doing, but we kept working towards what we believed in . . . Goldie and LTJ Bukem have set the way. Now the world can see that there's a potential in this music; it's not just a phase thing."

Asked by Billboard whether this win would give drum'n'bass a boost, Size says, "You'll have to ask the puhlic what they think . . . There's a lot of good music out there."

Size acknowledges that it had been an uphill struggle to gain acceptance

(Continued on page 19)

Beck, Jamiroquai Reign At '97 MTV Video Awards

■ BY BRETT ATWOOD

NEW YORK—Multiple winners Beck and Jamiroquai are likely to receive the biggest sales boost in the aftermath of the 1997 MTV Video Music Awards, held Sept. 4 at Radio City Music Hall here. Beck collected five awards, while Jamiroquai nabbed four at the event, which was hosted hy comedian Chris Rock.

Beck, who was also a performer on the show, was recognized for his clips "The New Pollution" and "Devil's Haircut." The artist was honored with best male video, best direction in a video, best choreography, best art direction in a video, and best editing in a video. The year-old Beck album "Odelay" (DGC) appears to have already benefited from the pre-show publicity; it is No. 83 with a bullet on this issue's Billboard 200.

Jamiroquai's striking "Virtual Insanity" clip, which was directed by Jonathan Glazer, was named best video of the year. The clip was also noted for best special effects, best cinematography, and as breakthrough video. The funk/pop act's "Traveling Without Moving" (Work Group/Epic) is No. 75 with a bullet on The Billboard 200 this issue.

"As much as people say that they hate awards shows, they do seem to spark some interest in music," says Jim Freeman, a music buyer for the 16-store Stamford, Conn.-based HMV. "There has been primarily an increase in Jamiroquai. We've done really well with that record since the nominations were announced."

The real winners at retail may be those acts that performed live at the awards show, which will eventually reach 300 million households in 85 territories around the world. The event was televised live in the U.S., Europe, and Latin America.



In addition to Jamiroquai and Beck, performers on the show included U2, Spice Girls, Jewel, Marilyn Manson, Prodigy, Puff Daddy, the Wallflowers, Lil' Kim, Da Brat, Missy "Misdemeanor" Elliot, Lisa "Left Eye" Lopes, and Angie Martinez.

"We haven't noticed a lot of advance sales of the nominees," says Bob Reamer, a pop buyer for Borders Books & Music, which has 170 stores in the U.S. "Usually, the sales boost happens for us if an artist sweeps the awards or has a strong live performance. But it doesn't hurt the nominees to have their name out there as the show is promoted."

Best Buy, an official co-sponsor of this year's event, promoted the awards show with banners and endcap displays in 280 of its stores. Releases by nominated artists were tagged with a sticker that read "1997 VMA-nominated artist." In addition, the retailer promoted the event in its newspaper and mail circulars, which were distributed in August.

(Continued on page 20)



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New Group JAFA Standing Up For Women In Reggae

■ BY ELENA OUMANO

KINGSTON, Jamaica—On Aug. 5, the newly formed Jamaican Assn. of Female Artists (JAFA) announced its objectives here at an event that featured guest speaker Pat Francis, president of JAMPRO (a corporate statutory body governed by the Jamaican government and mandated to aid economic development). While the group refuses to categorize itself as comprising victims of the reggae patriarchy, JAFA literature states that the organization has "risen from the ashes of disillusionment."

Historically, the reggae business has pursued a Darwinian "only the strong survive" credo more often than it has cleaved to the counsel "strength through unity." And all too often, reggae's women have been relegated to the role of backup, both on and off the stage. JAFA proposes a more unified approach in the business across the board and has already taken steps to create equal airplay and work opportunities for women.


WILLIAMS

JAFA's seeds were sown at MIDEM '97, at which veteran singers Sabrina Williams and Pam Hall and entertainment attorney Sandra Joy Alcott noted the poor representation of Jamaican women artists during last January's convention, which highlighted the country's music.

After Williams left MIDEM for an overwhelmingly successful four-
(Continued on page 110)

Capitol To Sell Downloadable Singles

Duran Duran Track To Get Early Internet Release

■ BY BRETT ATWOOD

LOS ANGELES—The emerging retail market for Internet-delivered music is being embraced for the first time by a major music label. Capitol Records is readying plans to sell digitally downloadable singles directly to consumers via the Internet using technology developed by Liquid Audio.

Capitol will sell the radio edit of Duran Duran's forthcoming single "Electric Barbarella" for 99 cents on its World Wide Web site (http://www.hollywoodandvine.com) beginning Wednesday (10). For $1.99, the label will also sell an Internet-exclusive remix of the song, which is from the album "Medazzaland," due Oct. 14. The commercial version of the single will not be available at traditional retail until mid-September.

Internet consumers will be able to permanently store their CD-quality song purchases on their computer hard drives and will be able to make a permanent copy of the song on a CD-Recordable (CD-R) disc. Liquid Audio's technology includes built-in copyright-protection technology that prevents the digital duplication of audio files among consumers. In addition, the technology allows for proper payment and accounting of mechanical and publishing royalties (Billboard, March 15).

In addition, consumers who purchase either single will have access to a private Web site that contains the complete music video for "Electric Barbarella," which is viewable with RealVideo technology. Consumers will not be able to permanently store the video on their computers.

"For Capitol, this is a promotional effort that will ultimately help us sell the album," says Robin Bechtel, senior director of new media (U.S.). "It is one more way to introduce music to consumers. This helps build a buzz on the Internet and drives interest in the record. We plan to work closely with both traditional and online retailers for co-promotions for this record."

Capitol will eventually offer singles from other acts on its Web site, accord-


DURAN DURAN

ing to Bechtel. Participating artists and tracks were still being determined at press time, but Bechtel has confirmed that the second Internet single to be sold will be Spearhead's "Keep Me Lifted."

Several independent record labels are already experimenting with the sale of digitally downloadable singles, including the Knitting Factory, N2K's emod, and IUMA. However, Capitol's decision to embrace the technology is expected to draw more attention.

Sony Music has announced plans to offer pay-per-play netcasts of tracks from several of its well-known and developing artists but has yet to embrace the selling of digitally downloadable music for permanent storage on a computer hard drive.

"The participation of the major labels will help to draw attention to this, but the problem is that most consumers still do not have access to a CD-R or other portable recordable device," says Mark Hardie, a senior analyst for Forrester Research. "It's nice that consumers will be able to order music online, but ultimately they will need someplace to store their downloaded purchase."

Another complication is the widespread availability of full-length, CD-quality audio files in the MP3 format. Hundreds and possibly even thousands of Web and file transfer protocol sites are devoted to the distribution of unli-
(Continued on page 107)

Celine Dion Song At Center Of Canadian Plagiarism Suit

■ BY LARRY LEBLANC

TORONTO—A Canadian songwriter and his publisher are claiming plagiarism over a song written by Parisbased Jean-Jacques Goldman and recorded by Canadian star Celine Dion. A $9.2 million (Canadian) lawsuit was filed Aug. 28 with the Federal Court of Canada in Montreal.

Named in the suit are Goldman and his publisher JRG Editions Musicales-Caminair; Dion; Dion's husband/manager, René Angélil; Ben Bave, co-owner with Angélil of CRB Music Publishing, which co-published Goldman's composition; and Sony Music Entertainment (Canada).

Songwriter Martin Beaudry and his publisher Jean-Marcel Raymond, head of JMR Publishing, are claiming that Goldman's "Prière Palnne" is a copy of "Tes Lèvres Mauves," a song written by Beaudry in 1993. Dion recorded "Prière Palnne" for her 1995 Epic album "D'Eux," as well as last year's "Live À Paris," also on Epic.

Under Canada's Copyright Act, accused plagiarizers are innocent of copyright infringement if it can be shown that the music was created independently or that there was no prior knowledge of the allegedly plagiarized song.

Montreal-based lawyer Eric Goyette of Tamaro, Goyette, who is representing Beaudry and Raymond, says, "We allege that my client's song was recorded by him on cassette, and that cassette was delivered to a lot of people working in the industry—producers and so forth—and was aired on [Quebec radio stations]."

A Sony Music Entertainment (Canada) representative declined comment; Dion's management did not return calls.

Kenny Rogers Cleans Up In August RIAA Certifications

■ BY CHRIS MORRIS

LOS ANGELES—Kenny Rogers brought home a cartful of o re in August certifications from the Recording Industry Assn. of America (RIAA).

Certified at 12 million units last month, Rogers' 1980 Capitol Nashville collection "Greatest Hits" is the best-selling country hits package, topping Garth Brooks' "The Hits," which currently stands at 9 million.

In August, Rogers also brought bome five other multi-platinum awards (for the quintuple-platinum "The Gambler," the quadruple-platinum "20 Greatest Hits" and "Ten Years Of Gold," the triple-platinum "Kenny," and the double-platinum "Christmas"); five platinum trophies, plus one for a duet collection with Dottie West; and three gold albums, plus one for another collaboration with West.


ROGERS

The Notorious B.I.G.'s posthumous Bad Boy/ Arista album, "Life After Death," was simultaneously certified gold, platinum, and multi-platinum, reaching the 6 million mark (signifying sales of 3 million, since the album is a two-CD set).

Metal madman Ozzy Osbourne hauled in three multi-platinum al-
(Continued on page 44)

EXECUTIVE TURNTABLE


ISOMURA


BLUME


KAEDING


MIGGO


NOTTAGE


NIEMEYER


SMITH


KOAL

RECORD COMPANIES. Yoshiyuki **"Jack" Isomura** is appointed executive VP at Sony Music in New York. He was president, Sony Pictures Japan.

Arista Records in New York promotes **Phil Blume** to VP of field marketing. He was senior director of sales marketing.

JoAnn Kaeding is named senior director of international for Jive Records, Silvertone Records, and Verity Records in New York. She was senior director of international marketing at Elektra.

MCA Records Nashville names **Dave Miggo** associate director of administration. He was administration manager.

MCA Records in Los Angeles names **Ciwi Nottage** director of music video production and **Rachel Niemeyer** supervisor of recording administration. They were, respectively, senior VP of production at 40 Acres and a Mule Filmworks and project coordinator, recording administration, at MCA.

Rhino Records in Los Angeles has named **Ochie Nadera** director of accounting and **Steve Petralis** director of financial planning. They were manager of accounting and manager of project finance, respectively.

Chordant Distribution Group in Brentwood, Tenn., names **Christine Bailey** marketing manager. She was marketing manager at Moody Book Baron.

Sparrow Communications Group in Brentwood, Tenn., names **Cindy Kalar** senior publicist and **Leanne Mangas** coordinator of media relations. They were assistant editor at Sound and Spirit and A&R assistant at Star Song, respectively.

Gee Street Records in New York names **Marlynn Snyder** director of publicity. He was a publicist at Shore Fire Media.

Wild Pitch in New York names **Doug Grober** national sales director. He was a mixing and recording musician with **Thrillcat.**

TRADE ASSOCIATIONS. Madeleine **Smith** is elected to the board of directors of the National Assn. of Women Business Owners in Washington, D.C. She is president of Songwriters Services.

Claudia Koal is appointed national projecta director of the Songwriters Guild Foundation in New York. She was consultant, music marketing and cybercast, at Adelphia Communications.

Edward Korenman is promoted to staff director of communications at the Consumer Electronics Manufacturers Assn. in Arlington, Va. He was manager of communications.

PUBLISHING. Vincent Candilora is named senior VP of licensing at ASCAP in Nashville. He was VP of licensing.

RELATED FIELDS. Maria Catamero is named junior publicist at ISL Public Relations in New York. She was publicity assistant at Hollywood Records.

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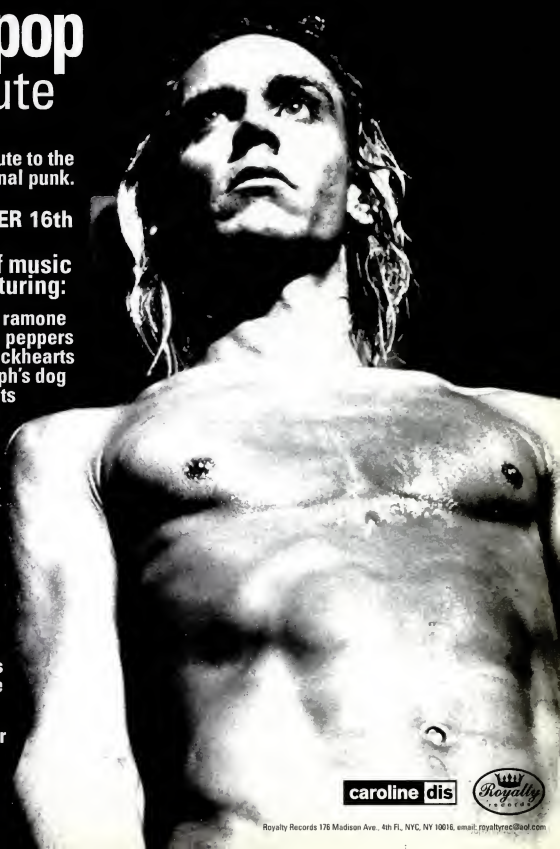
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Everclear Broadens On 'Afterglow'

Capitol Takes Set 'Public' Via In-Store Campaign

■ BY CHRIS MORRIS

LOS ANGELES—Everclear's Oct. 7 Capitol release "So Much For Afterglow," the Portland, Ore.-based band's follow-up to 1995's platinum "Sparkle And Fade," is a record that pushes in several new directions. That was precisely the intention, according to A&R VP Perry Watts-Russell.

"I happen to love 'Sparkle And Fade,' but I felt, as did [singer/guitarist/producer] Art [Alexakis], that if it was 'Sparkle And Fade Part II,' it would just be disappointing," he says. "No matter how much you might like the record, you don't want to redo the same thing. The goal was absolutely to go beyond it."

Alexakis concurs. "If we had made the same record, even with better songs, I think people would be bored with it . . . Do the homework. Look what's going on out there. You make the same record, even with better production, but songwise and instrumentationwise it's the same record—people aren't buyin' it."

The musician admits that coming up with something new often made the recording process an arduous task. "It was like pulling a grown man through the eye of a needle. It wasn't an easy record to make . . . Ultimately it was my baby, and I went by gut and my heart or head. Nine times out of 10, I went by gut. As you get older, you develop instincts through trial and error, and as you get older you have to trust that."


EVERCLEAR

Many of the songs on "Afterglow" retain a resemblance to the power-grunge kicked up by Alexakis, bassist Craig Montoya, and drummer Greg Eklund on "Sparkle And Fade," but new sonic fillips freshen up the sound. The band's intent is telegraphed by the blissful Beach Boys-styled a cappella introduction to the album's leadoff track, the title cut.

"I wanted to start that song with a Beach Boys type [of thing]," Alexakis explains. "I love 'Pet Sounds.' I love Brian Wilson's stuff, and I don't think that's really come out before. This album, I told the guys right up front, 'I'm gonna push your asses really hard into singing.' We all can sing, and we did that. That's all our vocals, no effects. It's a lot of tracks. That's how Brian Wilson did it."

Everclear also experiments with new instrumental approaches on "Afterglow," most notably in a delicate string coda to the hard-rocking "Amphetamine."

"We played a lot of the instruments on the record," Alexakis says. "I wanted to put different textures on. None of us in the band are virtuoses on anything, but we're competent musicians, and I wanted to take that attitude on keyboards and other things. Rami [Jaffee] from the Wallflowers played on 'I Will Buy You A New Life' and 'Normal'

(*Continued on page 23*)



Tonic For Your Ills. Polydor act Tonic receives gold certifications signifying shipment of more than 500,000 units for its label debut, "Lemon Parade." Shown, from left, are Tom Storms, director of A&R for Polydor; band members Kevin Shepard and Jeff Russo; Nick Garfield, president of Polydor; band member Emerson Hart; Bruce McDonald, national director of alternative promotion for Polydor, and band member Dan Lavery.

Self Disc Benefits Breast Cancer Alliance; Hootie Co. Trims Staff

ALL FOR A GOOD CAUSE: In October, Self magazine will release "Man To Woman: Men Of Note Sing For A Cause," a special CD whose proceeds will benefit the National Alliance of Breast Cancer Organizations.

The disc, which will be sold through April and is only available via the magazine, will retail for $15.98. Many of the 13 tracks have been previously released. Participating artists include **Bryan Adams, Eric Clapton, Rod Stewart, Martin Page, Gin Blossoms, Bon Jovi, Robert Palmer, Aaron Neville,** and **James.**

A bonus duet of Adams' smash "Have You Ever Really Loved A Woman" appears on the CD with an accordion solo by, get this, supermodel **Linda Evangelista.**

In May, the disc will be made available through traditional retail outlets.

SCALING FISHCO: As a result of **Hootie & the Blowfish**'s management company, Fishco, scaling back its operation this summer, the band's former in-house publicist, **Mark Zenow,** has started his own management company, Cord Management. Based in Charlotte, N.C., Zenow is looking for rock/pop acts who may already be developing their own followings. However, he adds, "if the music strikes me the right way, I'll work with anyone at any level, even if they're very early in their development."

According to Hootie's manager, **Rusty Harmon,** Fishco let go five of its 12 employees. "For the first time in five or six years, the band has taken a significant break," says Harmon. The group came off the road in mid-April after completing a tour of Asia. "We were structured to work a worldwide tour and as soon as the tour was over, there was nothing going on, no merchandising, so they just been trying to lay low and let the band get psychologically and physically ready to make a new record."

Three of the staffers let go were in Fishco's merchandising arm. While Fishco retains the rights to its tour merchandise, it has licensed rights to its retail merchandise to Giant.

While the band's break resulted in the layoffs, Harmon also stresses that the decision has been made "to get back to grass-roots stuff. I had a great conversation with **Ken Kragen** a few years ago. He'd gotten into sports management and his first client was **Wayne Gretzy,** who fired him after three months. Ken told me, 'Stick with what you do best.' "

Although Breaking Records, the label owned by the band, hasn't been trimmed of staff, Harmon says the decision was made to distance the band from the operation. "We want people to add songs by [Breaking] bands because the songs stand on their own. We found out the hard way about trading out Hootie favors for adds." Breaking's next release will be from **Treadmill Trackstar** this fall.

As for Hootie, Harmon says the band members are writing new material with an eye toward having a new album out as early as next spring or summer.

Capitol's Duran Duran Back On Track With 'Medazzaland'

■ BY TERRI HORAK


DURAN DURAN

NEW YORK—To paraphrase the Timex slogan, Duran Duran has taken a licking over its two-decade life span, but the members keep on ticking. Now, with the release of "Medazzaland," due Oct. 14 on Capitol, the band has overcome some recent frustrations and is back on schedule with renewed confidence and determination.

"Medazzaland," the first album of new material from Duran Duran since its self-titled set in 1993, has been in the works for some time, but the group was sidetracked by the 1995 reissue and promotion of "The Cover Album" and then again when founding member John Taylor quit at the beginning of this year. Now officially a trio, the band has rebounded to create an exciting, eclectic mix of rock, pop, and dance music.

"If you want a nice rhododendron bush to flower, you prune it, and I think that's what kind of happened to us. We got pruned, and then we blossomed," explains singer Simon LeBon.

"There was a lot of uncertainty for about a 12-month period with John in Los Angeles and us in London, which made it difficult to complete the record," adds the other remaining original member, keyboardist Nick Rhodes.

"But, ironically, when he did actually depart, that was a catalyst for us to finish the record a lot quicker. We sort of compensated for our loss, I suppose, and actually wrote some of the best material on the album."

The result, points out guitarist Warren Cuccurullo, who joined the band in 1990, is that "Medazzaland" is "probably the most current music that we've put out. It's pretty much right up to the moment."

The 1993 platinum release "Duran Duran" spawned two hits, "Ordinary World" and "Come Undone," and the band views "Medazzaland" as the next step. Cuccurullo says, "That was the birth of the new Duran Duran, and I think that album showed we're about writing great songs and that we can be as current as anybody."

Adds Rhodes, "Without a doubt, it would've been great to follow that up a year afterwards, but the chips didn't fall that way. We're our own harshest critics, and we made sure in the end we achieved something that satisfied our own standards."

Interestingly, the current trend toward using effects and sampling in music harks back to the band's roots, and the band likens "Medazzaland" to its 1982 smash album, "Rio." "It's an area we feel very comfortable in, and the advent of all this electronic stuff has worked very much to our advantage with this album. It's a natural habitat for us, because we've always moved around in our genre, but at the end of the day we've always had a

(*Continued on page 24*)



by Melinda Newman

FROM THE ARENA TO THE RECORD STORE: Hot on the heels of the announcement that Grand Royal/Capitol Records will release a three-CD set commemorating the 1966 and 1997 Tibetan Freedom Concert comes news that the Lilith Fair will also be captured on tape. A live double album is expected next spring on Temple Records, the label owned by Lilith Fair organizer **Sarah McLachlan** (Billboard Bulletin, Sept. 3). The album will come out via Arista in the U.S. and Network in Canada. Lilith Fair featured a revolving roster of female artists, including **Jewel, Fiona Apple, Sheryl Crow,** and **Joan Osborne.** Pending artists' approval, McLachlan plans to include at least one track from every festival participant, including second stage acts. Meanwhile, McLachlan will start her own North American tour in October.

THIS AND THAT: The demos that **Joey Ramone** and **Daniel Rey** have been producing for **Ronnie Spector** are almost ready to be shopped, according to Ramone (The Beat, Billboard, Feb. 1). "The vocals are all done on the first four songs, and we're going to start shopping those," says Ramone. "We should be ready within a two-month period." Ramone, who hooked up with Spector last fall, says, "Ronnie is like family to me. I support her every opportunity I get. She's a great person." Spector will be playing at "Joey Ramone's Blitzkrieg Bash II" at New York's Coney Island High on Saturday (6). Additionally, Ramone reports that Spector has reteamed with her "Take Me Home Tonight" duet partner, **Eddie Money,** for a new Christmas single, produced by **Richie Zito** . . . On Oct. 28, **the Cure** will release "Galore," a new compilation on Elektra. The collection will include singles released since 1986, the year the band's first anthology, "Standing On A Beach—The Singles," came out. "Galore" will include one new track . . . **The V-Roys** are ready for the big leagues. The band, signed to **Steve Earle's** label, E-Squared (a joint venture with Warner Bros.), had gone through ADA. But the band made enough strides with its last album for Warner Bros. to agree to release the group's next project, which will be out in the first half of 1998.

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Baby Bird Hopes To Take Wing In U.S.

Atlantic Aims To Translate Act's U.K. Success Here

■ BY DOUG REECE

LOS ANGELES—Hoping to build upon Baby Bird's formidable success in its U.K. home market (Billboard, Nov. 30, 1996), Atlantic Records is cautiously guiding the act as it leaves the roost to test its wings here.

Stephen Jones (aka Baby Bird), the act's prolific singer/songwriter, became something of a Cinderella story in the U.K. when his lo-fi 4-track 1995 recordings—"I Was Born A Man," "Bad Shave," "Fatherhood," and "The Happiest Man Alive"—became cult and, later, mainstream favorites.

The projects, released on Jones' Baby Bird Recordings, were followed in October 1996 by "Ugly Beautiful," released on U.K. indie Echo. This was also the first time that Jones teamed with band members John Pedder, Robert Gregory, Luke Scott, and Huw Chadburn.

It is this album, which includes the international hit single "You're Gorgeous," that Atlantic will bow Oct. 14. A double vinyl version of the album streets Oct. 7.

According to Atlantic VP of product development (U.S.) Michael Krumper, more than 470,000 copies of the single and about 175,000 of the album have been sold in the U.K.

"I know that more often than not, there's skepticism about how those numbers can translate," says Krumper, "but I really believe this is an [instantly reactive] record."

In spite of the label's confidence, Atlantic is hoping to mimic—albeit in a much more abbreviated way—the sort of organic growth the act enjoyed in the U.K. by giving marketing support to an Alternative Distribution Alliance-distributed release of "The Greatest Hits" collection.

The double-CD set, which was released Aug. 26 on Baby Bird Recordings, retails at a discounted $15.98.



STEPHEN JONES OF BABY BIRD

Retailers here will also receive copies of Baby Bird's four earliest recordings, as well as U.K. singles, as promotional items.

An EP featuring the 14-minute "King Bing" track found on the U.K. version of "Ugly Beautiful," and other 4-track and B-side material, is also being produced for promotional purposes.

David Wentworth, music buyer for the Allston, Mass.-based, 18-store chain Newbury Comics, says the band's import material has sold steadily, though he is not certain it will carry over to more mainstream audiences.

"We've always carried a couple of import pieces and they always sell, but I don't know what to expect with ['Ugly Beautiful']," he says. "I'm sure people who were already interested will buy it, but you can't tell how it will resct with everyone else."

Krumper says that "The Greatest Hits," which culls material voted on by British consumers from Baby Bird's first four releases, along with the 1996 album "Dying Happy," should help Americans catch up with the act's body of work and prime "Ugly Beautiful."

"This band has a tremendous amount of music, and even though 'Ugly Beautiful' sold here fairly well as an import, none of their material has been widely available," says Krumper. "We want people to get a real sense of the breadth and depth of Steven's songwriting talent, and we can't do that any better than by presenting the bulk of his songs the way 'The Greatest Hits' does.

"We couldn't just come out with [the album's first single] 'You're Gorgeous' without building this up and turning on that group of aggressive music fans that look for this type of artist," he adds. "It's important that the audience gets to it before their kid sister falls in love with 'You're Gorgeous,' which they'll do, and asks for 'Ugly Beautiful' as a Christmas present."

Considering the large number of songs Jones has written, it's impressive that their quality, both musically and lyrically, remains undiluted.

"A song has to have a balance," says Jones. "When the lyrics dominate a song, that can be a mistake, but I want to use the language intelligently. That's frowned upon, particularly with British bands. There's kind of a coolness in stupidity and being disinterested in a lot of the British bands. This isn't a reaction to that. I'm just trying to use words intelligently."

Jones' songs, published by Chrysalis Music Ltd., are particularly noted for their quirky and sometimes controversial subject matter. Many focus on religion.

(Continued on page 22)

Songs, Not Swedish Sound, Boost RCA's Wannadies

■ BY DOUG REECE



THE WANNADIES

A Swedish pop quintet introduced to American audiences by its syrupy sweet, hooky contribution to the "Romeo + Juliet" soundtrack plans to concentrate on the U.S. after enjoying success in its home market and in the U.K.

Sound familiar? Though RCA act the Wannadies, whose self-titled debut bows Oct. 28 in the U.S., may seem to exist in a parallel universe with countrymen the Cardigans, make no mistake about it—the act would rather not be lumped in with the mini-phenomenon of Swedes making it big around the world. The band members would rather the attention be on their songs than their passports (Billboard, Dec. 14, 1996).

"Music breaks away borders, so it shouldn't really matter where we're from," says the band's keyboardist, Christina Bergmark. "We're proud to be from Sweden, but that's not really the issue. Our music is the issue."

Indeed, RCA senior VP of international A&R Dave Novik, who brought the band to the label after British affiliate Indolent released the act's last two albums in the U.K. and other parts of Europe, says the label's interest in the Wannadies is more a matter of quality than geography. RCA also has such Swede talent as Thin Lizard Dawn, Robyn, and Le Click on its roster.

"It's true that people are talking about Swedish bands, but it's all about the fact that a lot of those artists are making credible music," says Novik. "There are different R&B-based and pop-based bands, they are singing in English, and there's no sense at all that this is a fluke. These [bands] have a legitimate, unmanufactured, and completely honest lifestyle, which is making the music work."

During negotiations with Soup Records/MNW, the Stockholm-based indie label that first signed the Wannadies and released their material in Sweden, RCA decided that instead of rereleasing one of the band's two albums, "Be A Girl" or "Bagsey Me," it would compile material from both albums for the group's American debut. This, says Novik, has resulted in a stronger overall collection of songs.

Contributing to the label's optimism, the band's "You And Me Song," featured on the multi-platinum "Romeo + Juliet" soundtrack

(Continued on page 21)

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RONI SIZE & REPRAZENT WIN MERCURY

(Continued from page 13)

for the music. "There was no mainstream where we came from, there was no stream, just gutters," he says.

Howard Berman, managing director of Mercury Records U.K., says, "I certainly hope this win will send a huge signal. It will help people approach [the music] with an open mind."

Berman says he initially shared others' doubts about the perceived inaccessibility of the music. "Listening to the record, I was wondering how it was going to come across live," he says. "I went to their gig at the Jazz Cafe, and I was amazed by the extreme musicality and ingenuity of it. It ended up being my favorite gig of the year."

Mercury Records U.K. marketing director Jonathan Green adds, "As a genre, it has got the official stamp of approval. It's a music from the street culture and indigenous to the U.K. It's always been treated as a left-field medium. This has given it the critical acceptance from the intellectual end of the media. The gates are wide open."

Caroline Butler, label coordinator for one of the longest-established drum'n'bass indies, Moving Shadow Records, is also pleased for Size and for the genre. "Roni's win can only do good," she says. "I always said that if there was going to be a year for drum'n'bass, it would be this year—so it's come at the right time. In terms of reaching a first-time audience, it couldn't be better."

Butler adds that her label nearly nominated its own drum'n'bass act, Omni Trio, for its album "Haunted Science," but "we didn't have the 150 pounds nomination fee lying around in small change. So if it wasn't going to be Omni Trio, it could not have been better awarded. It's a close-knit community, and people try to support everyone else on the scene—Roni's done some things for us."

Drum'n'bass has been a part of the British musical landscape since the early '90s. From the original "duh meets electronics" sound of early jungle music, the genre has veered off in almost as many directions as there are acts producing the music. Despite its apparent huge popularity at street level, on compilations, on pirate and specialist radio stations, in clubs, and on TV as incidental music, chart success has been slim for the genre.

Since the middle of the decade, drum'n'bass has enjoyed the involvement of major labels and the emergence of well-produced albums backed with subtle but effective campaigns. Producers and acts have shown themselves more willing to talk to media, as opposed to the initial ethos of "keeping the music underground."

Goldie's 1995 album "Timeless" appeared on his own Metalheadz label through ffrr/London Records, and it's regarded as having paved the way for epic, accessible drum'n'bass. LTJ Bukem's collection, "Logical Progression," last year on Good Lookin Records/London was another milestone in the genre's journey toward the mainstream, and Size & Reprazent's '97 win for the soulful "New Forms" can be interpreted as the arrival of drum'n'bass. Other acts who have helped bring it to a wider audience include Alex Reece (Island), Photek (Science/Virgin), and Grooverider (Columbia).

Reprazent features many of the key names in the Bristol drum'n'bass scene. DJs Krust, Die, and Suv have all made their names independently in the scene there; Krust and Suv were half of Fresh Four, whose hip-hop version of "Wishing On A Star" in 1990 blazed a trail toward jungle. DJ Die and Size produced the first recordings for the seminal V Recordings label back in '93. Smith & Mighty, regarded by many as the originators of the jungle sound, came from Bristol, which also boasts Flynn & Flora as part of the now-huge scene there.

Size's win has attracted mainstream media interest from such newspapers as The Times, Independent, and Guardian, which devoted all of its third news page on Aug. 31 to the prize and its winner. The awards were broadcast in edited form the same night as the event on BBC2, and they were repeated in a prime-time show Aug. 31, including live footage from the show and from this summer's festival appearances.

The show's presenter, Jools Holland, also presents BBC2's "Later With Jools Holland," which takes a more cerebral look at music than other more populist, prime-time shows. Critics of the prize have accused it of "preaching to the converted," of having a bias toward white, middle-class music fans, and of choosing obvious contenders in the past.

"They can't accuse the prize of that this year," says Mercury Records U.K.'s Green, who is particularly pleased that the award went to an outside contender.

"New Forms," a double album, jumped from No. 83 to No. 30 in the "official" U.K. charts on the basis of the strong media coverage. "A lot of retailers were not expecting [Size] to win," says Green, "so the record was out of stock in a lot of places."

The album is due out Oct. 28 in the U.S. on Mercury; an edited, one-CD set releases this week in the U.K.

Concludes Green of the Mercury effect, "It got good coverage in the quality dailies and some space in the tabloids, which would have liked the Spice Girls to win. But it's based on musical quality and not about getting headlines. This decision has got them the respect of the music industry."

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MTV's Schuon Honored At LIFEbeat Fete



Danial Glass, co-founder and board member of LIFEbeat and president of GlassNote Records, presents Andy Schuon with a plaqua from the organization. Pictured, from left, are Glass; Schuon; Desiree Schuon, Andy's wife; and Tim Rosta, LIFEbeat axecutiva director.



LL Cool J, left, and Rick Rubin, owner of American Recordings, show their support for the event.



Leslie Leventman, MTV senior VP of creative services/special events and management and coordinator of the event, took time to chat with supporters. Pictured, from left, are Mica Ertegun, wife of Ahmet Ertegun; Ertegun, Atlantic Group co-chairman; and Leventman.



Gloria Reuben, left, who plays an AIDS-infected physician's assistant on "ER," shows her support for a cure. Joining her, from left, are Wayne Isaak, VH1 senior VP of music programming and talent relations, and Andy Schuon.

LIFEbeat, the music-industry AIDS organization, celebrated its five-year anniversary recently with the LIFEbeat Hotel & Casino, held at MTV's Motel California in Rancho Palos Verdes, Calif. The event honored Andy Schuon, MTV's executive VP of music and programming, and was attended by top record executives like Ahmet Ertegun, Val Azzoli, Russell Simmons, and Rick Rubin. MTV pledged to help the organization raise $1 million this year.



Russell Simmons, left, founder of Def Jam Records, poses with Daniel Glass.



Andy Schuon is congratulated by his industry peers. Pictured, from left, are Pam Marcello, Virgin manager of publicity; Phil Quartararo, president/CEO of Virgin Records; Schuon; and Gene Simmons of Kiss.



Val Azzoli, left, co-chairman of the Atlantic Group, accompanies a friend to the event.



Enjoying the event, from left, are actress Shannon Tweed and Kiss' Gena Simmons.

'FOREST FOR THE TREES' SEES DREAMWORKS RELEASE AT LAST

(Continued from page 5)

chart. According to Broadcast Data Systems, the song has made a home at nearly 60 modern rock stations and is beginning to garner airplay at a handful of top 40 outlets as well.

Meanwhile, a fascinating, surreal clip that matches the transcendent, ethereal feel of the bagpipe and sitar-inflected track has recently moved to stress rotation on MTV. Along the way, the clip—lensed by Kevin Godley—has earned the breakthrough video distinction.

In an era in which sounds quickly become dated, it is no wonder that DreamWorks executives and industry observers have been left marveling at what appears to be an album made far ahead of its time. Beyond the time-capsule quality of "Forest For The Trees," however, lies an even more remarkable human story: of a musician emerging from an intense personal struggle at the same time his art begins to be embraced by the public.

PAINFUL TIMES

After signing the artist to Geffen Records in 1993, A&R executive (U.S.) Tony Berg says he was confident that the demo tape Stephenson brought with him was the beginning of a solid, unique album that needed only minor polishing.

This enthusiasm, however, quickly turned to distress when Stephenson—at the onset of a battle with mental illness—became fixated on "improving" the album. "It was very painful," says Berg, recollecting Stephenson's attempts to gradually deconstruct the songs that Berg had found so appealing. "Ostensibly, the album was done, but as we prepared to take it to the market, Carl began wanting to make a few small changes, then a couple of remixes. Instead, I could see that he was dismantling the record. It began with the remixes lacking focus. Then he started taking songs off the album and substituting them with less focused songs.

"It became clear to me that the issue was not the album," Berg adds. "The issue was his own anxiety."

It was this anxiety that eventually resulted in Stephenson's intermittent hospitalization and the postponement of the release of "Forest For The Trees."

At the behest in 1996 of Stephenson's family and doctors—who thought the release of the album could assist the artist's recovery—Berg took the album to Lenny Waronker, a principal of the Geffen-distributed DreamWorks.

Upon hearing the album, Waronker became a champion of the act and quickly added Stephenson to the label's roster.

"Geffen was aware how good this album was, but it just seemed like DreamWorks, as a small, young company, would be better equipped to take on something like this," says Waronker. "What we were able to offer Carl was time, and that's what was needed to take something that was at a standstill and add some life to it."

Recent doctors' reports bode well for the artist, and while DreamWorks remains cautiously optimistic that he will some day be able to increase his participation in promoting "Forest For The Trees," Stephenson is decidedly more gung-ho.

"I feel great," says the artist via written correspondence with Billboard. (He does not do interviews in person.) "I'm definitely looking forward to performing live and promoting this record."

According to reports, the artist is rehearsing with a large cast of musicians, and, pending doctors' approval, could eventually tour.

Meanwhile, Berg says, Stephenson, whose music is published by BMG, has been busy creating new music, much of which has strong folk currents.

Stephenson is booked by P.O.W. in Los Angeles and managed by Melissa Komorsky Stephenson, whom he recently wed.

THE WAITING GAME

While Stephenson's best interests precluded the release of the album for a time, those who were aware of the project admit to sharing a fear that "Forest For The Trees" might never see the light of day.

"It has been a real roller coaster," says Berg. "It's like going upstairs in your attic and finding the Mona Lisa, only to discover that you live on an island and it's going to take you four years to get to the mainland and share this treasure with the outside world."

Others, too, waited patiently for an appropriate and opportune time to begin spreading the word on the album.

KROQ Los Angeles afternoon air personality Jed Gould (aka Jed the Fish), who received an advance copy of the album more than a year ago from Berg, says sitting on the secret was one of "the hardest things I have ever done."

"I didn't even play it for anyone at the station, because I knew they would get excited, and that would get me more excited," says Gould. "It seemed so amazing that something this good might not ever come out, and that just made it more dramatic. That album did not leave my car for the 14 months I had it."

It's no surprise, then, that Gould—the first in the country to spin "Dreams"—has been zealously making up for lost time by playing multiple cuts from the album. Among the tracks that have been featured on his afternoon show are "Ohm," "Infinite Cow," and "You Create The Reason."

In these songs and others, Stephenson exhibits a strong preoccupation with Eastern sounds and spiritual philosophies. "I studied sitar and various other instruments found in the Middle East and have a great appreciation for their sounds," says Stephenson. "I have always thought the spirituality of the Middle East was fascinating, so that would probably be where the influence stems from."

Still, the album's palette is far from monotone. Heavy guitar riffs and live recordings of Stephenson speaking, along with a good dose of trip-hop, are a few of the elements riddled throughout.

"I have always been interested in different cultures and am inspired by all the sounds I hear, and I have always had a passion for folk instruments," says Stephenson. "So I thought it would be interesting to blend sounds and instruments with beats to make a more contemporary groove."

THE FIRST STEPS

Described by most who have met or know him as a shy, enigmatic "genius," Stephenson, who recorded the majority of "Forest For The Trees" in his bedroom, had his first major foray into the music business as a teenage producer at Houston-based Rap-A-Lot Records.

Modern rock EDGE Houston music director Mike Peer, at the time a club DJ, recalls his first meeting with the *Wunderkind*.

"I had been asked to do a 12-inch remix of [Rap-A-Lot artist] Rahim's 'Shotgun' single," says Peer. "I remember walking into the studio, and there is this guy sitting behind a desk with all this equipment everywhere.

"The song had these hip-hop beats with heavy Van Halen-sounding guitars, and I was like, 'I want those beats without the guitar; I want the down beat prominent in this part and the bass to be higher.' And while I'm talking, he is punching it up instantaneously. By the time I had finished my sentence, Carl was like, 'Is this what you want?' and it was perfect."

Stephenson's work at Rap-A-Lot proved to be a jumping-off point in a career that led him to Los Angeles, where he met Bongload Records co-owners Tom Rothrock and Rob Schnapf, and ultimately, a then unknown folk artist named Beck.

It was this collaboration, says Stephenson, that led the him to start breaking down borders on a lyrical front.

"Beck was a side project, and I would have to say he actually helped to open my mind up to the idea of saying things that don't necessarily make sense but sound interesting," he says.

POP ROCKS

In addition to co-producing "Mellow Gold," Stephenson shared writing credits on a number of cuts from the album, including the hit single "Loser," a bellwether track that successfully dodged genre paradigms while featuring an unforgettable hook.

Berg says it was Stephenson's involvement in "Loser" that helped pave the way for "Forest For The Trees." "This is a more commercial album today than it was five years ago, and while this point may be lost on some people, I steadfastly maintain that it is because of Carl's previous contribution as the co-writer of 'Loser' that a climate exists today which is receptive to this album," says Berg.

Mike Yeager, PD of adult top 40 station KVSR Fresno, Calif., was one of the first in the format to include "Dream" on his playlist. "This song has hooks all the way through it, with all kinds of bagpipes and even a sprinkler," he says. "Now we're able to do what alternative was doing years ago, and that's break new music and bands."

At the retail level, Jim Freeman, a music buyer for 16-store, Stamford, Conn.-based HMV, says feedback from stores on the advance album has been exceedingly positive. He attributes part of this to the album's unique flavor.

"I'm hoping that it does well because it has such a unique sound," says Freeman. "Although the musical style is not the same, I relate people's reaction to this record to OMC's 'How Bizarre,' in that it's different enough to grab your attention."

Stephenson believes the album would have found its audience regardless of release date. "I tend to think people have always been open-minded, it's just a matter of creating something that is special and rare, which is a rarity," he says. "I think people would have appreciated my music just as much then as they would now. I don't think there would be much of a difference. There have always been many different styles of music, with many different people to enjoy it all."

THE BECK CONNECTION

Freeman's optimism also leans heavily on Stephenson's association with Beck. As part of HMV's Cutting Edge retail program, signage detailing Stephenson's "Mellow Gold" background, as well as featured play of "Forest For The Trees" in various discount and in-store and listening-station programs, will boost the album's profile.

Peer, who has also been playing up Stephenson's past work with the Grammy-winning Beck, says the song gets a needed boost from Stephenson's résumé.

"In selling the song, the Beck tie-in is the most important thing to our listeners," says Peer. " 'Dream' doesn't scream 'alternative,' so we're trying to give the artist some credibility with the audience, and that's why the Beck connection is fantastic."

In fact, programmers and retailers interviewed for this story say they logically prefer to emphasize Stephenson's relationship with Beck over the touchy issue of the artist's health concerns.

"We're not looking to make money off of someone's shortcomings," says Freeman. "People may find out about Carl on their own, but we're really pushing his connection to Beck."

DreamWorks, too, has been taking measures to make sure its promotions for "Forest For The Trees" are not seen as exploitation. "I think the most important thing we can do is just tell the truth," says Waronker. "The fact that Carl is supportive of the record and wants it to do well and is in good shape right now is very positive. I guess it sounds somewhat idealistic to say the record is so powerful it will lead the way, but I actually believe that."

BECK, JAMIROQUAI REIGN AT MTV AWARDS

(Continued from page 13)

Following is a list of 1997 Video Music Awards winners. (The winner of the Viewer's Choice Award was not available at press time).

Best video: Jamiroquai, "Virtual Insanity" (Work Group/Epic).

Best male video: Beck, "Devil's Haircut" (DGC).

Best female video: Jewel, "You Were Meant For Me" (Atlantic).

Best group video: No Doubt, "Don't Speak" (Trauma/Interscope).

Breakthrough video: Jamiroquai, "Virtual Insanity" (Work Group/Epic).

Best direction in a video: Beck Hansen for Beck's "The New Pollution" (DGC).

Best rap video: The Notorious B.I.G., "Hypnotize" (Bad Boy/Arista).

Best dance video: Spice Girls, "Wannabe" (Virgin).

Best rock video: Aerosmith, "Falling In Love (Is Hard On The Knees)" (Columbia).

Best alternative music video: Sublime, "What I Got" (Gasoline Alley/MCA).

Best new artist in a video: Fiona Apple, "Sleep To Dream" (Clean Slate/Work Group/Epic).

Best video from a film: Will Smith, "Men In Black" (Columbia).

Best R&B video: Puff Daddy & Faith Evans (featuring 112), "I'll Be Missing You" (Bad Boy/Arista).

Best choreography in a video: Peggy Hickey for Beck's "The New Pollution" (DGC).

Best special effects in a video: Jonathan Glazer and Sean Broughton for Jamiroquai's "Virtual Insanity" (Work Group/Epic).

Best art direction in a video: K.K. Barrett for Beck's "The New Pollution" (DGC).

Best editing in a video: Hank Corwin for Beck's "Devil's Haircut" (DGC).

Best cinematography in a video: Stephen Keith-Roach for Jamiroquai's "Virtual Insanity" (Work Group/Epic).

PHOTEK TO REVEAL HIS 'MODUS OPERANDI'

(Continued from page 13)

Although the cut has yet to be confirmed, it will likely be freshly recorded by Parkes and packaged with a variety of remixes and previously unreleased additional cuts.

Another key point in the marketing of "Modus Operandi" is a series of listening parties this month in clubs around the U.S. that Astralwerks will co-host with Urb magazine. The events will be largely directed at Parkes' club following. Parkes is not likely to make appearances.

Despite his notably low public profile, Parkes says he is eager for the world to hear his music. "I'd be lying if I said that I didn't want this record to do very well. But I'm not a pop star, and I don't want to be one. I feel far more comfortable with putting my music out there and letting it tell its own story."

The stories that fill "Modus Operandi" are complex and compelling. Tracks like "Axiom" and "Minotaur" exemplify his knack for creating music that combines jittery drum'n'bass breakbeats with soothing, almost orchestral melodies. It's not unusual for Parkes to spend anywhere from a week to a month on any given track, relentlessly dissecting each loop and rhythmic measure.

"I'm always trying to develop sounds, rather than getting them from other sources," he says. "I'll sample an instrumental sound and then use it as the inspiration to come up with my own similar sound. It's a long process, but a worthwhile one."

It's this painstakingly detailed approach to his recordings that has rendered Photek an influential figure in the electronic scene. In the past three years, he's earned praise for singles like "Seventh Samurai," "UFO," and "The Fifth Column," which are considered pioneering recordings in what has become the electronica movement.

"He's the pinnacle, the man someone like me aspires to become," says Roman Lexus, a New York DJ/producer. "You can spend hours studying a Photek record, come back to it the next day, and find something new. It's wild."

THE WANNADIES

(Continued from page 18)

track, has softened up the college market, where "The Wannadies" was serviced this summer and has been getting a warm reception.

"I think we have a good home at college and the modern rock format," says RCA VP of marketing (U.S.) Cliff O'Sullivan. "We've been at college radio for a month now, and there seems to be a great awareness."

Instead of leading with "You And Me Song," however, RCA has decided to go with the equally hooky though less exposed "Might Be Stars" as the band's first U.S. single from the album. The song goes to radio the second week of September.

Wannadies singer/songwriter Pär Wiksten says the song is a jab at the business of star-making, an ironic theme that doesn't escape him, considering it may be the vehicle for the band's U.S. breakthrough.

"It's making fun of other bands, and at the same time it's a kick in our face, because we have one foot in that, too," says Wiksten. "The song could be a tribute to all these bands that want to make it, but it's a bit of a windup as well. The one side of the business I don't care too much for is the trying bit. When a band's main goal is to become stars, and you really get a sense of that, they're not on my shelf anymore. I like the doers.

"Our aim is not to become stars," adds Wiksten. "Our primary goal is totally centric. I just want to get kicks out of writing good songs and making records that sound good. Then, plan two is to just spread it around the world."

To assist in plan two, RCA has funded a clip for the song that plays on its tongue-in-cheek theme with look-alike setors in re-enactments of several popular films, such as "Taxi Driver," "Fargo," and "Pulp Fiction."

The clip, which features a guest appearance by David Hasselhoff, will be serviced this fall.

In fact, things are often not what they seem with the band. Its music and lyrics, like its name, reveals a balancing act between its playful pop sensibilities and a sometimes-grim sarcasm.

"Most of our songs aren't only punky or only poppy—it's almost always mixed," says Bergmark. "If it's a really sweet song, there's bound to be a part of it that's harder in the lyrics or somewhere else so that it's a little twisted around."

Even the cover and liner art for "The Wannadies"—a quizzical photographic series of people lying down with their eyes closed—suggests the band's interest in perverting the usual. It's just the type of imagery you might expect from an act whose lead singer formerly worked as a gravedigger in the small Swedish village of Skelleftea.

"We like things that are vague, because anything that's too obvious becomes quite boring," say Wiksten.

The band, which does not yet have a booking agency but is managed by London-based Big Brother, played a handful of promotional dates the first week of September in the U.S. and may come back to tour before the end of the year.

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BABY BIRD

(Continued from page 18)

"I like to talk a lot about contradictions, and religion is such a contradiction," says Jones. "Like churches encrusted in gold and the poor, or using the idea of Jesus to sell certain things. There's such a great interest in Shakespeare in Britain, but there are much better stories in the Bible, almost better than Charles Bukowski."

Baby Bird has also inspired controversy with what has been described in the press as an aggressive and sometimes hostile rapport with his audience.

Says Jones of the reports, "It kind of started in the early days when we were playing gigs at these small places, and you would hear a lot of things people were saying in the audience. I'd just give as good as I got, and people started to think that I enjoyed that when I was just picking up on something that wasn't planned. I guess that could be seen as confrontational or arrogant, but it's not intended to be. I'm just trying to entertain you."

The act, which is booked by the Agency in New York and managed by DJT management in Sheffield, England, made a single promotional appearance in the U.S. the first week of September. Krumper says tentative plans are to bring the band back in October or November for a more formal tour.

Meanwhile, Atlantic is generating a great deal of press interest in the band. Positive early coverage for "The Greatest Hits," says Krumper, is indicative of the band's widespread appeal. "This band has never had an album out here before, and we're going from men's and women's magazines, to mainstream general interest and alternative magazines, to the smallest fanzines, and that reflects the kind of appeal this record has."

Early features or reviews are confirmed in GQ, Seventeen, and Rolling Stone.

Atlantic will begin working "You're Gorgeous" at modern rock and triple-A radio on Halloween, while a clip for the song is in the works.

'I like to talk a lot about contradictions, and religion is such a contradiction'



All Aboard. The members of Genesis meet with Atlantic executives to celebrate the release of the band's new album, "Calling All Stations," at a party at the Central Park Boathouse in New York. Shown, from left, are Genesis manager Tony Smith; new Genesis vocalist Ray Wilson; Atlantic Group co-chairman/co-CEO Val Azzoli; Genesis' Tony Banks and Mike Rutherford; and Atlantic senior VP/GM Ron Shapiro.

THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

VERVE RECORDS is "Going All The Way" with the Tuesday (9) soundtrack to the Gramercy Pictures movie, directed by **Mark Pellington** and based on **Dan Wakefield's** rite-of-passage novel about two young men who return to Indianapolis after serving in the Korean War. Pellington, who collaborated with **Jon Bon Jovi** on the extended long-form/short feature film "Destination Anywhere," had a big hand in selecting the music for the soundtrack—which drops listeners back in the smoldering yet socially repressed summer of 1954.



"We wanted to do something these guys would have listened to at that time—and if that means more obscure music coming out of Chicago or from local Indiana musicians, that should be our model for it," Pellington says of his work with music supervisor **Greg Roberson**. "All I did for nine months was listen to '50s music."

The result is an album that puddle-jumps from pop to R&B to gospel and achieves more depth than the average time-period greatest-hits compilation. Whether they are immediately familiar or not, the songs—from the likes of **Jimmy Coe, Bobby Smith, Roy Brown,** and **Cozy Eggleston**—pave a nostalgic road. The only track not true to the year of the story is the credit opener—**Marty Robbins'** "A White Sport Coat (And A Pink Carnation)," from '57—which Pellington chose because it "is a semi-sad pop song, and I always felt the movie was a semi-sad film."

"The project has integrity because Dan Wakefield was so involved," says **Nancy Zannini**, senior VP for soundtracks at PolyGram Classics & Jazz, of the film. "And the integrity of bringing the book to film is matched by the integrity of using music so closely tied to the period."

BEAN THERE, DONE THAT: The genius of British actor **Rowan Atkinson's** alter ego Mr. Bean is rooted in two-thirds physical comedy. So what kind of music could possibly serve as the ideal complement to "Bean," the first theatrical realization of the quirky character that's set to hit theaters in the States Nov. 7?

Mercury Records has the answer, in the form of a snap, cracklin' pop soundtrack due Oct. 17 that bops from **the Beach Boys'** "I Get Around" to **Katrina & the Waves'** "Walking On Sunshine" to **10cc's** "Art For Art's Sake."

The lead single, which ships later this month, is an OMC cover of **Randy Newman's** blissfully satirical "I Love L.A." Other fresh material comes courtesy of Mercury act **Alisha's Attic, Code Red,** and **Howard Goodall's** "Bean Theme" of pianos gone wild.

ON THE 'BANDWAGON': Milan Records has jumped on the "Bandwagon" with the soundtrack to the film opening Sept. 12 that chronicles the trials and tribulations of a fledgling rock band. The album includes original contributions from **Incinerator, Pound Cake, Tacklebox, Judy Judy Judy,** and **the Fliptones,** plus several songs from the film's struggling star musicians, **Circus Monkey. Greg Kendall,** who penned all of Circus Monkey's rock tunes, also wrote the movie's original score.

PRODUCTION NOTES: Actor **Fernando Allende** not only stars in the upcoming feature "Naked Lies" but is collaborating with composer **Michael Semhello** on a recording of the film's title track . . . Warner Music Group senior VP **David Foster** is at work on the soundtrack to the upcoming film "The Quest For Camelot" . . . Edel America Records' latest soundtrack is the alternative-rock-accented complement to the action comedy "Masterminds." The album includes songs by such acts as **Vihrolush, Birdbrain, Sevendust,** and **Tumbleweed.**



amusement business BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
MICHAEL JACKSON	Olympic Stadium Helsinki	Aug. 24, 26	$4,166,735 (22,958,712 markka) $45.74	91,106 96,000 two shows	Thomas Johannsson
MICHAEL JACKSON	Song Festival Ground Tallin, Estonia	Aug. 22	$2,827,174 (37,069,420 kroon) $42.52/$38.27/ $34.72	75,000 sellout	ET Promotions WW Edge Prods
MICHAEL JACKSON	Parken Stadium, Copenhagen	Aug. 29	$2,614,933 (18,304,530 krone) $86.43/$65/$57.86/ $50.71	50,161 sellout	ET Promotions
MICHAEL JACKSON	Valle Hoven Stadium Oslo	Aug. 19	$1,646,889 (12,532,825 kroner) $65.70/$42.80	37,904 40,000	Gunnar Eide AS ET Promotions
AEROSMITH JONNY LANG	Palace of Auburn Hills Auburn Hills, Mich.	Aug. 21-22	$952,340 $45/$25	30,404 31,000, two shows	Cellar Door Belkin Prods
GARTH BROOKS	San Jose Arena San Jose, Calif.	Aug. 29-31	$845,018 $18	53,500 three sell-outs	Varnell Enterprises
REBA MCENTIRE/BROOKS & DUNN	Joe Louis Arena, Detroit	Aug. 30	$789,262 $40.25	19,609 sellout	Starstruck Promotions Tilley/Spalding
BROOKS & DUNN/REBA MCENTIRE	Bradley Center Milwaukee	Aug. 29	$552,600 $40	13,115 15,500	Starstruck Promotions Tilley/Spalding
AEROSMITH JONNY LANG	Deer Creek Music Center Noblesville, Ind.	Aug. 31	$528,004 $35/$23	20,000 sellout	Sunshine Promotions
AEROSMITH	Blossom Music Center Cuyahoga Falls, Ohio	Aug. 12	$383,927 $38.50/$26.50	13,264 18,445	Universal Concerts

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: 615-321-4295, Fax: 615-321-0878. For research information and pricing, call Marie Ratliff, 615-321-4295.

EVERCLEAR

(Continued from page 16)

Like You,' and we had a couple of people [violinist Paul Cantelon of the Wild Colonials and cellist Gerri Sutyak] play strings, and the guys from Less Than Jake played horns on 'One Hit Wonder.'"

Alexakis, who scrapped several songs, rewrote others, and penned new material during the "Afterglow" recording process, did include one discarded tune, the sardonic "Hate You For Christmas," as a hidden track.

"We'll probably make a low-budget video [for it], like a Christmas video," Alexakis says. "It's the epitome [of the] anti-Christmas song, if you've ever been broken up with somebody at Christmas. I've been wanting to write that song for 15 years. If you're not happy at Christmas, Christmas sucks."

While the album emphasizes sharply observed story-songs like "Amphetamine" and "White Men In Black Suits" (published by Evergleam Music/Montalupis/Common Green Music/Irving Music), it also includes a couple of jarring confessionals, "Father Of Mine" and "Why I Don't Believe In God," that recount Alexakis' troubled relationships with his father and mother.

Asked if these songs are autobiographical, Alexakis says, "Yeah. That's all I want to say, but they are. They pretty much tell the stories that they tell. I felt like I needed that bookend of reality there . . . On every record we've done, there've been three or four autobiographical songs."

Capitol is taking the first "Afterglow" track, "Everything To Everyone," to mainstream rock, modern rock, and triple-A radio. Video director Kevin Kerslake is helming a clip for the song.

Watts-Russell suggests that the label may try to broaden Everclear's base beyond its core audience with future tracks.

"Art describes the last album as a rock album and this one as a pop album," he says. "I don't think it's quite that black-and-white myself, but yes, there are two or three songs on the record that, if they have become big enough at the three formats that we're initially going to, then we will take them to pop radio. There seems to be a bit of acceptance at pop radio recently of stuff that might have been considered a bit too hard for pop radio a year or two ago."

Beyond press, which played an important role in the development of "Sparkle And Fade," Capitol will focus on an in-store retail campaign to loft "Afterglow."

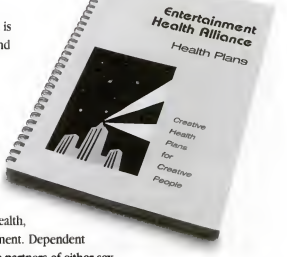
Watts-Russell says, "Art really wants to take this back to the public, rather than just relying on radio or MTV, so there is a plan in the first two weeks of the release of the record for Everclear to do a lot of in-stores. He wants to meet fans, sign autographs, play.

"As artists get bigger, they tend not to want to do in-stores. He has come right out to us and said, 'I want to do as many of these as I can, because I want to see who comes out, I want to see what people's reaction is to the record if they've heard it, or to the track on the radio, and just really promote my record.'

"I think we're going do 10 of these in the first two weeks all over the coun-

(Continued on next page)

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CAPITOL'S DURAN DURAN BACK ON TRACK WITH 'MEDAZZALAND'

(Continued from page 16)

interest in mixing rock and pop with dance music and electronic [music]," says Rhodes.

LeBon agrees. "I think we're definitely related to the music people are dancing to now. We're part of the ancestry of that, and hopefully we're part of it again now."

Capitol plans a multi-faceted campaign to market "Medazzaland," and executives are unfazed by the delay between albums. "I think everybody expects it. It's the story of Duran Duran, and people judge them on every record, not on what they've done in the past. If it's good they'll play it, if they don't think it's good, then they won't," says Phil Costello, senior VP of promotion.

"We've seen that consumers, retail, and radio react to each album as they hear it, and we think the public will respond to 'Medazzaland,' " adds Joe McFadden, senior VP of sales for the label.

The first single is "Electric Barbarella," a fanciful dance-oriented tune reminiscent of the act's early '80s heyday. The song is actually something of an anomaly on "Medazzaland" in that the bulk of the material explores a range of more intense themes and moods, in a rock vein. "It's one of the most up pieces of music we've written in a long time, and we thought it was nice to have something that was optimistic and fun and makes people smile," says Rhodes.

Adds LeBon, "Nick and Warren had been working on the Blondie track 'Studio 54,' and I got wind of it and said, 'Can't we have something like that on our album?' "

Capitol is planning a multifaceted campaign that aims to reach Duran Duran's existing fan base, as well as draw a new crop into the fold with remixes, 12-inch singles, an enhanced CD5, and a specially priced cassette, among other things.

The first 12-inch of "Electric Barbarella," which has already shipped to alternative clubs and record pools, is an import on the band's original Harvest label, with remixes by Russell Simins from the Jon Spencer Blues Explosion and Eli Janney from Girls Against Boys. "That's the first taste to build up awareness that they have a new track and an album on the way. It's time to go to clubs and regenerate the base they have there," says Costello.

The second 12-inch, with remixes by Dom T., will ship in early September, and shortly thereafter a greatest-hits CD-pro with the album version and an edit of the single will ship to commercial alternative, modern AC, and pop stations. "Medazzaland" will be serviced upon release to college and other formats. A third 12-inch with mixes by Todd Terry will follow to other formats, including dance.

Television appearances near the release date include "The Rosie O'Donnell Show" and "The Tonight Show With Jay Leno." The band is also set to appear on Howard Stern's radio show.

Additionally, Duran Duran and VH1 have linked for a sweepstakes, with the band performing at the winner's workplace.

A number of special projects are also in the works for retail. First, the label is pressing 50,000 copies of a limited-edition enhanced CD5 that includes the director's cut of the video, which will ship Sept. 15.

In response to retailers' concerns about the declining cassette market, the "Medazzaland" will carry a $7.98 list price for that configuration. "There have been a lot of cassettes at low prices, but they've been mainly new and developing artists. We wanted to address the issue for retailers who are saying, 'Don't walk away from the cassette business,' so we thought in order to get an accurate read, we had to try it with a major artist that has a single and video," says McFadden.

He says Capitol will ask for cross-displays of the configurations in stores, as well as featured advertising and signage indicating that the cassette is full-length.

Duran Duran will do an in-store at New York's Virgin Megastore on the day of release, and efforts are under way to air it in Virgin stores nationwide via satellite. If possible, McFadden says, it will also be somewhat of an interactive experience with the other stores, though that technology is still in development. Duran Duran will also autograph CD booklets to be shipped to the stores it is linked with in order to involve fans in other markets.

Another possibility is a performance at the grand opening of the Virgin store in Orlando, Fla., which will be televised on the Disney Channel.

Capitol has a "very extensive" co-op plan in place for "Medazzaland" and is working on developing promotions with all the major accounts, including a special "Medazzaland" listening station/merchandising display setup, according to McFadden.

Coincidentally, Mojo Records is releasing a tribute album to the band Oct. 7 featuring Bjorn Again, Eve's Plum, Reel Big Fish, Wesley Willis, and the Wrens, among others. Tentatively scheduled for October is a concert in Los Angeles, with Duran Duran set to perform along with some of the bands on the tribute album.

In mid-November, Duran Duran will launch a major-market, 15-city tour, playing medium-sized halls.

The act is also enthusiastic about constructing its own World Wide Web site, which should be up in October. "We're very excited because we're using all the newest technologies to try and leap a little bit ahead of what's out there," Rhodes says.

While there may be a certain amount of unavoidable pressure to prove themselves yet again, LeBon says, the band members are up to the task. "Some people who review the record might see this as some sort of twitching of a corpse, and it's up to us to go out there and show people we're very much still here and we're a part of what's happening now," he says.

Adds Rhodes, "There's a lot of different perceptions out there about what people think Duran Duran is about, but ultimately, to us, it's our vehicle to create unique songs and things that push us a little bit further and hopefully push our area of music a little bit further. We're all very proud of [this album], and I absolutely believe it's the right direction for us and one of the best, if not the best, album that we've made."

EVERCLEAR BROADENS ON 'AFTERGLOW'

(Continued from preceding page)

try," Watts-Russell continues. "The first one is at midnight [on Oct. 6] in Boston."

The other probable in-store markets—which delivered the biggest sales for "Sparkle And Fade"—include L.A., New York, Atlanta, Chicago, Portland, Seattle, San Francisco, Dallas, Denver, and Washington, D.C.

Everclear, which is managed by Darren Lewis of Revolver and booked by John Dittmar at Pinnacle, is weighing its touring options.

Watts-Russell says, "There have been a couple of ideas thrown out about them going out opening for another act. It hasn't been confirmed or anything . . . If that were to become an actual offer, then they would probably do that, as opposed to going out and headlining their own shows. As it stands, they are intending to headline from the end of October through the beginning of December in the States."

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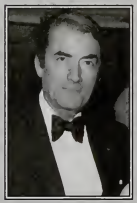
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BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

SEPTEMBER 13, 1997

THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE

★ ★ ★ NO. 1 ★ ★ ★

1	NEW ▶	1	CRU VOLATOR/DEF JAM 531607*/MERCURY (10.98 EQ/6.98)	DA DIRTY 30
2	8	27	SNEAKER PIMPS CLEAN UP 42567*/VIRGIN (10.98/5.98)	BECOMING X
3	3	7	TRIO CHRONICLES 536205ME/EQUITY (10.98 EQ/6.98)	DA DA DA
4	7	7	MICHAEL PETERSON RE/ISE 4661/WARNER BROS. (10.98/6.98)	MICHAEL PETERSON
5	8	16	LEE ANN WOMACK DECCA 11165/MCA NASHVILLE (10.98/5.98)	LEE ANN WOMACK
6	5	56	JACI VELASQUEZ MYRRH/WORD 67623/EPIC (10.98 EQ/6.98)	HEAVENLY PLACE
7	5	5	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
8	6	10	ROBYN RCA 67477 (10.98/6.98)	ROBYN IS HERE
9	9	21	DAFT PUNK SOMA 42609*/VIRGIN (10.98/6.98)	HOMEWORK
10	NEW ▶	1	DIANA KRALL IMPULSE! 223/GRP (16.98 CD)	LOVE SCENES
11	NEW ▶	1	CATHERINE WHEEL MERCURY 534165 (10.98 EQ/6.98)	ADAM AND EVE
12	8	14	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/6.98)	CLUMSY
13	14	4	DAYS OF THE NEW OUTPOST 30004/EPTEN (8.98/12.98)	DAYS OF THE NEW
14	17	17	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/6.98)	ALLURE
15	13	35	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/6.98)	ROCK SPECTACLE
16	10	22	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/6.98)	PARADISE IN ME
17	11	11	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
18	12	13	BUCK-O-NINE TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
19	15	13	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
20	29	2	LAGWAGON FAT WRECK CHORDS 556 (9.98/14.98)	DOUBLE PLAIDINUM
21	16	14	BONEY JAMES WARNER BROS. 46548 (10.98/6.98)	SWEET THING
22	27	3	THE DANDY WARHOLS TIM KERR 30004/CAPITOL (10.98/15.98)	...THE DANDY WARHOLS COME DOWN
23	19	5	KEOKI MOONSHINE 80699* (10.98/15.98)	EGO-TRIP
24	30	7	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
25	23	24	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
26	24	5	PHILLIPS, CRAIG AND DEAN STAR SONG 20156/SPARROW (10.98/15.98)	WHERE STRENGTH BEGINS
27	16	8	GHETTO MAFIA DOWN SOUTH 20035/FLUID LOADED (9.98/15.98)	STRAIGHT FROM THE DEC
28	44	11	CHRIS RICE ROCKETOWN 1526/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM
29	20	29	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
30	NEW ▶	1	ROYAL FLUSH BLUNT 66107*/TVT (10.98/16.98)	GHETTO MILLIONAIRE
31	22	42	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
32	31	3	GHETTO TWINZ HAZ-A-LOT/BIG TOP 64438/MISSION (10.98/15.98)	IN THAT WATER
33	18	9	CLAY CROSSE REUNION 10035/BNG (10.98/15.98)	STAINED GLASS
34	25	7	DJ POOH DA BOMB/ATLANTIC 82732*/ING (10.98/15.98)	BAD NEWZ TRAVELS FAST
35	21	5	MONACO POLYDOR 537729/IMAN (10.98/16.98)	MUSIC FOR PLEASURE
36	38	7	JIMMIE'S CHICKEN SHACK HOBBY 540726/IAM (8.98/12.98)	...PUSHING THE SALMANILLA ENVELOPE
37	33	18	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
38	35	9	LIMP BIZKIT FLIP 50124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
39	32	36	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
40	28	11	LOS TIGRES DEL NORTE FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
41	26	5	KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98)	ORGANIZED BASS
42	39	7	DAR WILLIAMS RAZOR & TIE 2830 (10.98/16.98)	END OF THE SUMMER
43	40	23	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
44	45	8	THE BEATNUTS RELATIVITY 1508* (10.98/15.98)	STONE CRAZY
45	RE-ENTRY		KATHY TROCCOLI REUNION 10034/BNG (10.98/15.98)	LOVE AND MERCY
46	34	51	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
47	NEW ▶	1	CREED WIND-UP 13049 (10.98/15.98)	MY OWN PRISON
48	RE-ENTRY		RAHSAAN PATTERSON MCA 11589 (9.98/12.98)	RAHSAAN PATTERSON
49	37	4	ARTIFICIAL JOY CLUB CRUNCHY 90125/INTERSCOPE (8.98/12.98)	MELT
50	42	26	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All charts are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◇ Albums with the greatest sales gains. © 1997, Billboard/BPI Communications.

POPULAR•URPISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

REGIONAL VICTORY: After pairing up with Canton, Ohio-based retailer Camelot, local pianist/composer David McClintock is discovering sweet success with his appropriately titled Mesa Wind debut, "Victory."



Union Strike. Epic recording act Peach Union is cracking top 40 radio wide open with "On My Own," the first single from its debut album, "Audiopeach." The London-based trio, made up of Pascal Gabriel, Paul Statham, and Lisa Lamb, will make its first U.S. appearance Sept. 27, three days before the release of the album, at a top 40 WBZZ Pittsburgh-sponsored event. Meanwhile, a clip for the single was recently shot.

The artist, who, after performing for an enthusiastic Canton audience in March, caught the attention of the chain's Eastern U.S. regional director, **Mike Terleckv**, has become one of store's most exciting regional breakout stories.

With initial placement in Camelot's Belden Village mall store in Canton, "Victory" has become a fast-rising star in 14 outlets.

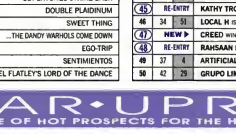
Jerry Smith, the store manager at the Belden site, says the title beat out such megaplayers as Wu-Tang Clan when it came out this summer and that McClintock was the No. 1-selling artist for three weeks straight in late June and early July.

Based largely on his success, McClintock was invited by the retailer to perform at a series of in-stores. Not coincidentally, "Victory" soon began turning up at local Borders Books & Music and National Record Mart outlets, even though the album still has no distribution.

At radio, such jazz stations as KCLC St. Louis and WNWV Cleveland, as well as top 40 WHBC Canton, have shown their support by spinning several cuts.

Still, Mesa Wind co-founder **John Charles Mertz** says that if it wasn't for encouragement by Camelot, the album might still be in its planning stages.

"We made a single for [title track] 'Victory' in March with the hope that maybe we could start getting word out about David and find a major deal with another label," says Mertz, "but that effort did so well with the single that they basically asked us if we had an album. We really didn't have plans to do anything until that point."



Too Much Talent. Brigette McWilliams' sophomore Virgin set, "Too Much Woman," is a striking showcase of the singer's formidable style and talent (Billboard, July 19). The album, which bows Sept. 16, features contributions by such R&B veterans as Al McKay, Claiis Fischer, and David T. Walker. Virgin will begin working McWilliams' lead single, "Morning," Sept. 29 at R&B and top 40 radio.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

PACIFIC	SOUTH CENTRAL
1. 98 Degrees 98 Degrees	1. Ghetto Twinz In That Water
2. Sneaker Pimps Becoming X	2. Lee Ann Womack Lee Ann Womack
3. Lagwagon Double Plaidinum	3. Lil' Kate Don't Mess With Texas
4. Daft Punk Homework	4. Michael Peterson Michael Peterson
5. Buck-O-Nine Twenty-Eight Teeth	5. Ghetto Mafia Straight From The Dec
6. Blink 182 Dude Ranch	6. Jennifer Y Lee Jazz Jennifer
7. Colbie Rolf Love Scene	7. Sneaker Pimps Becoming X
8. Catherine Wheel Adam And Eve	8. Ray B. Mercer How Big A Toy Are Ya? Volume 1
9. Ed Pinch Said Nothing Needs Fed	9. Ray B. Mercer How Big A Toy Are Ya? Volume 2
10. Sugar Free Street Gospel	10. Trio Da Da Da

The pair also served as co-producers on "Time Pie," the debut solo project by former Kraftwerk member **Wolfgang Flür**. That album, recorded under the pseudonym **Yamo**, bows Tuesday (9) on Hypnotic Records.

ROADWORK: Metal Blade act **Six Feet Under**, the death-metal supergroup made up of **Chris Barnes, Terry Butler, Allen West, and Greg**



Heda Up. Jive hardcore punk/rap act (hed) p.e. grinds its way through such unsuspecting California towns as Sacramento, Fremont, Riverside, and Gilroy this month seeking support for its self-titled album, released Aug. 26. As a side trip, the band ventures Sept. 26 to Tempe, Ariz.

Gall, has nailed down fall European dates to support its second full-length album, "Warpath," which bows Tuesday (9). The band returns in January for U.S. dates.

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Billboard

Nadanuf Gets A Break On Reprise

Duo Gives Hip-Hop A Dose Of Funky Fun

■ BY J.R. REYNOLDS

LOS ANGELES—Leading with a cover of pioneering rapper Kurtis Blow's hit "The Breaks," Nadanuf, a debut female rap duo, intends to boost the prevailing negative image of hip-hop with its Reprise set "Worldwide."

Scheduled for release Oct. 21, "Worldwide" is a high-energy hip-hop romp that's as fun as it is funky. Sporting bouncy jeep tracks and



NADANUF

flowing street rhymes, the album is the result of Skwert Diggity and Phoroneone's (pronounced "four-one-one") desire to put some fun back into rap music.

"We want to change the face of hip-hop," says Skwert. "Our music and our performances are real energetic, and we do more than just march up and down the stage. We entertain our audiences with a lot of dancing, the way it used to be done."

Adds Phoroneone, "At the same time, we want our music to be universal enough that everybody in the family can listen. That's one of the reasons we named our album 'Worldwide.' "

Produced by a stable of top talent, including Howie-T, Soul G., and Livio Harris—who also is the 19-year-old twosome's Los Angeles-based manager—"Worldwide" is centered by producer Aaron "Eeby-bop" Griffin, who discovered the act in its hometown of Cincinnati.

"I saw the girls at a talent show there and began cutting demos on them six months later," says Griffin, who has produced for such acts as En Vogue, Jody Watley, Benito, and debut Island artist Myron.

The pint-sized musical pair has known each other since elementary school, and both attended Cincinnati's School for Creative and Performing Arts, where they initially formed Nadanuf and began performing.

Everyone involved in Nadanuf's career believes the act's uniqueness will make it a success. Says Warner Bros. black music senior VP Denise Brown, "I signed the girls because I loved the fact that they came with the total package. They had a vision and knew what they wanted, which makes it easier for the label.

"If you listen to the record, you'll find party music, romantic music, message music, and then there's something for the streets," Brown adds. "They've got a great rap flow, plus they're young, street but articulate, bright, and extremely focused."

Despite the enthusiasm that reigns among the pair's supporters, all involved agree that challenges exist in breaking Nadanuf. "Going into the fourth quarter with a debut act against all the heavyweight veteran acts that are also coming is going to be tough," says Harris. "But we feel they've got a unique niche, because there's no other female teen rap group out, and their self-penned music speaks for itself."

"The Breaks" is scheduled to be serviced to R&B and crossover stations Sept. 15. The song features Skwert and Phoroneone rapping with the song's original composer, Blow, who also appears in the single's colorful, good-time video, which was serviced Aug. 12 to MTV, the Box, and BET.

Says Warner Bros. marketing and promotion senior VP A.D. Washington, "We serviced the 12-inch to mix shows and record pools the same time we dropped the video; already it's getting some love at radio. We feel this record is a good marriage between the old and the new school and should help [the act] begin building a broad cross section of

(Continued on next page)



Serious Pair. Aftermath founder/CEO and producer Dr. Dre, left, sits with Columbia artist Nas during a break from recording "The Firm," a multi-artist compilation slated for fall release on Aftermath. Also featured on the set are Foxy Brown, AZ, and Nature.

A&M BEEFS UP BLACK MUSIC DEPT. WITH 2 KEY HIRES

(Continued from page 10)

that were signed to it, such as Sounds Of Blackness, Mint Condition, Solo, Lo-Key, Ann Nesby, and Smooth, will continue to put out records under its name.

"I had been unhappy with our urban situation as long as I can remember," says Cafaro. "It was difficult before Perspective, with Perspective, and after Perspective. It was time to go out and find someone who could provide specific leadership in the urban marketplace and internally."

There have been industry rumors circulating about further changes to come at A&M, but Cafaro dismisses them as "wild speculation" that is untrue.

He says that he is not planning to separate black music from the rest of A&M, a model that exists at PolyGram's sister label, Island Records. "I want them to interact with the entire company, be fluid with them."

Cafaro adds, though, that he can envision a "scenario" in which the urban department becomes "more autonomous, but it has to be based on success. It's important to stay this way and to let it evolve over the right reasons. I don't want a separate environment arbitrarily, because it gets in the way of the truth, in the records, and on an interpersonal basis."

He says, "We're looking to John McClain as the man who's going to bring the music and tailor the music. As John articulates his vision, he will hand off to Dave, who will implement and enhance it."

McClain was unavailable for comment at press time.

Commenting on ROSAS, Cafaro says, "Clearly we needed to make a change. We surveyed the landscape, and his name came up. Shortly after, when EM1 shut down, he became a free agent . . . He's a very aggressive, consummate, detail-oriented promotion/marketing guy. I found him to be very candid, emphasizing things that I find very important—communication, camaraderie, loyalty—and real tough-minded."

"The biggest thing I want to accomplish now," says ROSAS, "is to let the urban world know we're here to play ball and here to win. We want to be the next Arista Records."

The beefing up of black music at A&M brings an increase in the number of national promotion directors from one to four, including for the first time a director of rap and street promotion, Sean Bouldin. Other national staffers reporting to Rosas are Fred Williams, senior national director of R&B promotion; Stephanie Lopez-Ajose, national director of R&B adult; and Chris Barry, national director of urban promotion/mid-Atlantic promotion and marketing manager.

Other regionals are Ramona Barksdale, Northeast regional promotion and marketing manager; Joe Lewis, Southeast regional promotion and marketing manager; and Pearl Jones, Southwest regional marketing and promotion manager. Williams, Lopez-Ajose, Barksdale, Barry, Bouldin, Jones, and Alison Cooper, promotion manager, had all worked for EMI.

Rosas says A&M's urban staff will be concentrating on four acts this fall: Sounds Of Blackness, whose second single, "Hold On," is now being worked at radio; Billy Porter, a vocalist whose album is due Sept. 23; 4.0, a four-member vocal group signed to A&M joint-venture label Savvy Records whose album also streets Sept. 23; and Aaron Neville, whose album is on sale Oct. 14.

Rosas says Neville's single "Say What's In Your Heart," which was released this week to R&B adult radio, is new ground for the New Orleans funk and blues artist. He says the label will "build a story" for the single—co-written by Diane Warren and Babyface—with a video and TV appearances. The single goes to radio Oct. 13.

Other urban acts on A&M are Ce Ce Peniston, Barry White, and the newly signed artists Rufus Blaq, J. Isaac Moore, and Rocqui. A&M also has a production deal with Dave "Jam" Hall.

The label will release about 15 R&B records a year, Cafaro says.



Talented Trio. Kedar/Universal artist Big Bub takes a breather from shooting the video for his single "Need Your Love" to kick it with friends. Pictured, from left, are rappers Heavy D, Queen Latifah, and Bub.



Miller's Magic Jam. Jamizon, a national R&B tour featuring Keith Sweat, SWV, Brownstone, Mark Morrison, and Shades, is being sponsored by Miller Lite and Earvin "Magic" Johnson. When the tour recently did a date in Milwaukee, Miller Brewing's hometown, Johnson and Miller executives were on hand for the performance. Shown backstage, from left, are Rich Reider, event marketing manager, Miller Brewing Co.; Randy McElrath, promoter, Cellar Door; Sweat; Brian Murphy, president, Warner/Avalon; Johnson; and Leroy Simpson, promotions representative, GMR Marketing.

TO OUR READERS

The Rhythm and the Blues column will return next week.



DATU FAISON'S

RHYTHM SECTION

DATU'S RAP-UP: Of the 11 debuts on this issue's Top R&B Albums chart, all with the exception of singer/actress **Vanessa Williams'** "Next" (Mercury) set are rap-related. Atop the entries, the "Southwest Riders" various-artists compilation enters at No. 2, earning Hot Shot Debut stripes. The album scanned more than 38,500 units at the all-stores panel, ranking No. 23 on The Billboard 200.

Since rap breakout is very regional, the Sick Wid' It label compiled rappers with Southern and West Coast fan bases. West Coast stars include **E-40, the Luniz, B-Legit,** and **Richie Rich**—all have hit the top 15 of the Top R&B Albums chart. E-40 and the Luniz have peaked at Nos. 2 and 1, respectively. Stars from the Southern states include **Tela, Eightball & MJG, Twista,** and **Master P,** whose album "Ghetto D" (No Limit/Priority) enters Top R&B Albums at No. 16 based on street-date violationa. Sales estimates for his independently distributed release could well exceed the 150,000-unit mark next issue based on retail feedback. Master P's first single, "How Ya Do Dat," re-bullets on Hot R&B Singles with its 55-40 escalation on that chart. Its 45% unit increase and 8% increase in audience impressions are factors in its rise . . . Rap outfits **Tha Alkaholiks** and **Cru** enter Top R&B Albums at Nos. 15 and 26, respectively. Although Tha Alkaholiks' "Likwidation" (Loud/RCA) debuted three notches lower than the act's previous set, "Cosst II Coast," which entered at No. 12 in March 1995, the new piece scanned several hundred units more than the prior outing, despite the lower chart ranking. Meanwhile, Cru's first album, "Da Dirty 30" (Violator/Def Jam/Mercury), scans 3,500 units at the R&B core panel and 11,500 units at the all-stores panel based on the buzz on its first single, "Just Another Case," which peaked at No. 28 on Hot R&B Singles and No. 8 on Hot Rap Singles. The set's second single, "Bubblin'," debuts at No. 23 on this issue's Hot Rap Singles chart.

Another various-artists compilation, "Heat" (Boss/Swerve), pops in at No. 57 on Top R&B Albums. The independently released album features rap stars **Snoop Doggy Dogg, 2Pac, E-40,** and **Dru Down.** According to distributor City Hall, which shares a distribution arrangement with Mutual Distributors, the two drop-shipped a combined 40,000 units in the first week and have since sent out an additional 20,000 units in orders . . . Finally, **Suga Free's** "Street Gospel" (Shepard Lane/Unfadeable/Island) wins as Pacesetter for its 77% unit increase at R&B core stores. The sales boost pushed the album 77-64 on Top R&B Albums.

QUICK PLAY: In one short week, **Janet Jackson's** "Got 'Til It's Gone" (Virgin) went from no airplay to 21 million listener impressions. The song debuts at No. 15 on Hot R&B Airplay, with 78 stations on board so far . . . **Busta Rhymes'** "Put Your Hands Where My Eyes Could See" (Elektra/EEG) jumps 21-12 on that chart with a 26% increase in audience impressions; 71 supporters are already playing the track. "Feel So Good" (Bad Boy/Arista) by **Mase** debuts at No. 33 on Hot R&B Airplay as the rapper's first single. "Feel So Good" has already garnered 52 supporters in its first week at radio.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
3	—	2	**SOMEBODY ELSE** HURRICANE G (H O L.A./ISLAND)
3	—	3	**PUT THE MONKEY IN IT** DAZ AND SOOPAFLY (TOMMY BOY)
3	2	2	**THE HIATUS** DIAMOND (MERCURY)
3	3	2	**BABY, BABY** KILO ALI (ORGANIZED NOIZE/INTERSCOPE)
3	3	6	**HELP WANTED (HEROES ARE IN SHORT SUPPLY)** THE CHI-LITES (COOPER SUN)
3	3	3	**LET ME HOLLA AT CHA** BLAC HAZE (LIVE SHOT)
2	2	3	**'BURBAN & IMPALAS** BIG MIKE (RAP-A-LOT/NOO TRYBE/VIRGIN)
2	17	2	**HOODLUM** MOBB DEEP FEAT. BIG NOYD & RAKIM (LOUD/INTERSCOPE)
3	—	3	**WAIT A WHILE** ERICKA YANCEY (RCA)
10	5	4	**SUPERNATURAL** WILD ORCHID (RCA)
11	7	3	**IT'S ALRIGHT** DAVE HOLLISTER (DEF SQUAD/EMI)
12	6	10	**PEOPLE GET READY** ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/EEG)
13	12	3	**KEEP ME LIFTED** SPEARHEAD (CAPITOL)
15	15	15	**FAST LANE** MAD DOG CLIQUE (CROSSTOWN)
15	—	3	**TELL ME** INNER CIRCLE (SOUNDIEWOV)
16	17	15	**GUNJA HONORS** DEAD RINGAZ (HUSH)
17	10	15	**SERENADE** SHADES (MOTOWN)
18	18	3	**DOWN LOW** FREAKNASTY (HARD HOOD/POWER/TRIAD)
15	15	2	**TRUE TO MYSELF** ERIC BENET (WARNER BROS.)
20	—	3	**IN THE COMPANY (OF KILLAZ)** WISEGUYS (SURRENDER/DEF JAM/MERCURY)
21	2	2	**DANGEROUS MINDZ** GRAVEDIGGAZ (GEE STREET/V2)
22	24	2	**IT'S ABOUT TIME** L.A. NASH FEATURING JEWELL (MENES)
23	—	18	**COME ON EVERYBODY (GET DOWN)** US 3 (BLUE NOTE/CAPITOL)
24	15	3	**MY PHILOSOPHY** KRS-ONE (JIVE)
25	22	3	**SO IN LOVE** SAISON (KAT'S EYE/UNITY)

Subbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B



New Album Ushered. LaFace artist Usher, left, stands in the recording studio with Arista's Monica and producer Kenneth "Babyface" Edmonds, right, during a break in the action while recording Usher's sophomore set, "My Way." The album pairs Monica with the singer on the duet "Slow Jam."

NADANUF

(Continued from preceding page)

consumers."

Reprise began setting up the marketing campaign with the distribution of Nadanuf fliers and postcards in late July to consumers and at retail. The label has been providing stores with sampler cassettes of the act's music, hosted by WQHT (Hot 97) New York jock Wendy Williams and DJ Clue, as bag stuffers. The cassettes are also being distributed by street teams to consumers.

"We'll be using listening posts and print advertising to help supplement the radio play we anticipate," says Washington. "Plus, we've been securing video play at select department stores in malls around the country."

Because the act had already been performing for a living in the greater Cincinnati area, executives have been sending the saucy duo out to do shows at L.A.-area schools. In early September, Nadanuf is scheduled to perform at the House of Blues on L.A.'s Sunset Strip.

The label plans to send the pair on a formal promotional tour sometime after "Worldwide" hits stores, "hopefully this year," Washington says.

In an effort to take advantage of the act's commercial charisma, Nadanuf is slated to have its own animated series and has secured a deal to release its own fashlon line, dubbed Nadanuf 98 Worldwide Gear.

"The clothing apparel will be of high-quality lifestyle fashions," says Harris.

Internationally, the act's set is slated for a staggered release. Brown says that Reprise president Howie Klein has been exceptionally supportive on both the domestic and international fronts. "Our international department here did a product mailing that included marketing and promotional plans to the territories [the week of Aug. 11] to get the ball rolling, and we're sending the girls to London to begin working there in September," Brown says.

"We want to let the world know that hip-hop can be a positive force, and we want to use it to unite people," says Skwert.

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ **No. 1/Greatest Gainer** ★ ★ ★	
(1)	1	2	9	**UP JUMPS DA BOOGIE** ● ◆ (C) (D) BLACKSOUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND 2 weeks at No. 1
2	2	1	7	**MO MONEY MO PROBLEMS** ▲ ◆ (C) (D) (T) (X) BAD BOY 75002/ARISTA	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
3	4	—	2	**I MISS MY HOMIES** ◆ (C) (D) (T) NO LIMIT 53290/PRIORITY	MASTER P FEAT. PIMP C AND THE SHOCKER
4	3	3	11	**NOT TONIGHT (FROM "NOTHING TO LOSE")** ● ◆ (C) (D) (T) (X) UNDERAS-TOMMY BOY 9803/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
5	5	4	14	**I'LL BE MISSING YOU** ▲[3] ◆ (M) (T) (X) BAD BOY 75002*/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
(6)	7	6	4	**BACKYARD BOOGIE** ◆ (C) (D) (T) PRIORITY 53252	MACK 10
7	6	5	10	**TAKE IT TO THE STREETS** ◆ (C) (D) (M) (T) (X) VIOLATOR/LENTRA 64127/EEG	RAMPAGE FEAT. BILLY LAWRENCE
7	7	7	16	**TALKIN' BOUT' BANK** ◆ (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	THE WHORIDAS
7	7	7	16	**C U WHEN U GET THERE (FROM "NOTHING TO LOSE")** ● ◆ (C) (D) (T) (X) TOMMY BOY 7785	COOLIO FEAT 40 THEVZ
16	16	—	7	**REMINDING ME (OF SEF)** ◆ (C) (D) (T) RELATIVITY 1627	COMMON FEAT. CHANTAY SAVAGE
17	17	17	6	**DOWN FOR YOURS** ◆ (C) (D) (T) NASTYBOY/GLASSNOTE 57474/MERCURY	NASTYBOY KLICK FEAT. ROGER TROUTMAN
12	16	7	16	**LOOK INTO MY EYES (FROM "BATMAN & ROBIN")** ◆ (C) (D) (T) RUTHLESS 63453/RELATIVITY	BONE THUGS-N-HARMONY
13	19	16	24	**SMILE** ● ◆ (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	SCARFACE FEATURING 2PAC & JOHNNY P
(14)	NEW ▶		1	**MEN OF STEEL (FROM "STEEL")** ◆ (C) (D) (T) (X) 75/SM/OAKEST 17305/WARNER BROS	SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE
(15)	17	28	1	**I GOT DAT FEELIN'** (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	DJ KOOL
16	16	16	20	**JUST ANOTHER CASE** ◆ (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573195/MERCURY	CRU FEATURING SLICK RICK
13	16	17	6	**BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER")** ◆ (T) VIOLATOR/DEF JAM 571441*/MERCURY	FOXY BROWN FEAT. DRU HILL
(18)	16	16	1	**ICED DOWN MEDALLIONS** ◆ (C) (D) (T) BLUNT 6614/TVT	ROYAL FLUSH
16	16	16	7	**FAR FROM YOURS** ◆ (C) (D) (T) PAYDAY/FFRR 850916/ISLAND	O.C. FEATURING YVETTE MICHELE
20	20	13	25	**THAT'S RIGHT** ◆ (C) (T) (X) BREAKAWAY SUCCESS 57285/PRIORITY	DJ TAZ FEATURING RAHEEM THE DREAM
(21)	27	16	6	**BE THE REALIST** (C) DEFF TRAPP 9282 INTERSOUND	TRAPP, TUPAC & NOTORIOUS B.I.G.
22	16	16	23	**HIP HOP DRUNKIES** ◆ (C) (D) (T) LOUD 64882/RCA	THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD
(23)	NEW ▶		1	**BUBBLIN'** ◆ (T) VIOLATOR/DEF JAM 571525*/MERCURY	CRU
28	22	16	6	**CROOKED GREEN PAPERS** ◆ (C) (D) (T) BEFORE DAWN 1087/TOUCHWOOD	KINFUSION
(25)	24	23	1	**ON & POPPIN'** ◆ (C) (D) OVERALL 77001	YOUNG MC
(26)	17	17	7	**WHO U WIT** (C) (D) (T) MIRROR IMAGE 410/ICHIBAN	LIL JON AND THE EAST SIDE BOYZ
27	23	22	50	**DA' DIP** ▲ ◆ (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAKNASTY
28	16	16	7	**HEY AZ** ◆ (T) NOO TRYBE/EMI 58655*/VIRGIN	AZ FEATURING SWV
29	25	19	19	**IF I COULD CHANGE (FROM "I'M ROUT IT")** ◆ (C) (D) (T) NO LIMIT 53273/PRIORITY	MASTER P FEAT. STEADY MOBBIN', MIA X, MO B. DICK & O'DELL
30	29	24	1	**HOW WE COMIN'** ◆ (C) (D) (T) BIG BEAT/ATLANTIC 98017/AG	RBL POSSE
(31)	33	27	16	**IF U STAY READY** ◆ (C) (D) (T) SHEPPARD LANE/UNFADEABLE 854976/ISLAND	SUGA FREE
32	24	20	16	**SMOKIN' ME OUT** ◆ (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	WARREN G FEATURING RONALD ISLEY
23	32	22	24	**HYPNOTIZE** ▲ ◆ (C) (D) BAD BOY 75092/ARISTA	THE NOTORIOUS B.I.G.
34	35	19	5	**A FRIEND** ◆ (T) (X) JIVE 42471*	KRS-ONE
16	16	16	1	**LET ME HOLLA AT CHA** (C) (X) LIVE SHOT 7001	BLAC HAZE
36	33	22	17	**LET ME CLEAR MY THROAT** ● ◆ (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS	DJ KOOL
(37)	NEW ▶		7	**ME AND MY CRAZY WORLD** ◆ (C) (D) (T) UNIVERSAL 56131	LOST BOYZ
38	34	34	16	**CAN'T NOBODY HOLD ME DOWN** ▲[7] ◆ (C) (D) (T) (X) BAD BOY 75083/ARISTA	PUFF DADDY (FEAT. MASE)
16	36	34	24	**EMOTIONS** ◆ (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG	TWISTA
40	27	24	16	**I'LL BE** ● ◆ (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	FOXY BROWN FEATURING JAY-Z
(41)	RE-ENTRY		7	**FAST LANE** (C) CROSSTOWN 1011	MAD DOG CLIQUE
42	16	—	16	**LISTEN (FIVE MINUTES)** ◆ (C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY	DFC
(43)	NEW ▶		1	**PUT THE MONKEY IN IT (FROM "NOTHING TO LOSE")** ◆ (C) (D) (T) TOMMY BOY 7403	DAZ AND SOOPAFLY
44	40	38	6	**BOUNCE** ◆ (C) (D) (T) CRAVE 78604/EPIC	MARKIE DEE
45	38	39	23	**MY BABY DADDY** ● ◆ (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	B-ROCK & THE BIZZ
46	39	32	15	**WE TRYING TO STAY ALIVE** ◆ (M) (T) (X) RUFFHOUSE 78602*/COLUMBIA	WYCLEF JEAN FEAT. REFUGEE ALLSTARS
(47)	RE-ENTRY		3	**GUNJA HONORS** (C) (T) (X) HUSH 6612	DEAD RINGAZ
48	41	41	24	**JAZZY BELLE** ◆ (C) (D) (T) (X) LAFACE 24224/ARISTA	OUTKAST
49	46	40	18	**DA' DIP** (C) (D) (T) BIG BEAT/ATLANTIC 98022/AG	MC LUSCIOUS FEATURING KINSUI
50	44	35	6	**HOODLUM (FROM "HOODLUM")** ◆ (T) LOUD 9501*/INTERSCOPE	MOBB DEEP FEAT. BIG NOYD & RAKIM

Records with the greatest sales gains this week. ◆Videoclip availability. ●Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability (V) Vinyl single availability (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard
SEPTEMBER 13, 1997

HOT R&B SINGLES™

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	2	4	YOU MAKE ME WANNA... ● JERMAINE DUPRI, MANUEL SEAL (MANUEL SEAL)	USHER LAFACE 26154-2/ARISTA	1
				★★★ Hot Shot Debut ★★★		
2	NEW ▶		1	HONEY MARIAH CAREY, WALTER AFANASIEFF, CHUCK HARMONY, JAMES HARRIS III, TERRY LEWIS, CHRIS CARTER, JERMAINE DUPRI, MARIAH CAREY, CHUCK HARMONY, JAMES HARRIS III, TERRY LEWIS (MARIAH CAREY, JAMES HARRIS III, TERRY LEWIS)	● MARIAH CAREY COLUMBIA 78744/CRG	2
3	2	1	7	NEVER MAKE A PROMISE DAVE HALL (DAVE HALL)	● CRU-HALL CRU-HALL 1	1
4	3	3	7	MO MONEY MO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) PUFF DADDY, C. WILSON, M. ELLIOTT, N. HOUSTON, HERBERT BETHEA, ED CHISOLM, N. ROGERS (PUFF DADDY, MASE)	● BIGGIE/PUFF DADDY BAD BOY 3878/ARISTA	3
5	4	5	9	UP JUMPS DA BOOGIE ● ◆ TIMBALAND, J. MOSLEY, M. GAY (TIMBALAND, J. MOSLEY, M. GAY)	● MAGOO AND TIMBALAND DJ BLACKGROUND 1905-B/ATLANTIC	4
6	5	4	11	NOT TONIGHT (FROM "NOTHING TO LOSE") ● ◆ J. HARRIS III, T. LEWIS, C. CARTER, J. DUPRI, M. CAREY, C. HARMONY (J. HARRIS III, T. LEWIS, C. CARTER, J. DUPRI, M. CAREY, C. HARMONY)	● LIL' KIM FEAT. DA BRAT QUALITY 2/ATLANTIC	5
7	12	—	2	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) ◆ BRIAN MCKNIGHT, K. PARIS, T. MCELROY, C. HARRIS, K. HARRIS, D. MCPHERSON, C. STEWART (BRIAN MCKNIGHT, K. PARIS, T. MCELROY, C. HARRIS)	BRIAN MCKNIGHT FEAT. MASE MOTOWN 0-66000/MOTOWN	7
8	8	13	3	WHAT ABOUT US (FROM "SOUL FOOD") TIMBALAND, J. MOSLEY, M. GAY (TIMBALAND, J. MOSLEY, M. GAY)	● TOTAL CO./LAFACE 26156-2/ARISTA	8
9	14	19	3	MY LOVE IS THE SHHH! K. PARIS, T. MCELROY, C. HARRIS, K. HARRIS, D. MCPHERSON, C. STEWART (K. PARIS, T. MCELROY, C. HARRIS)	◆ SOMETHIN' FOR THE PEOPLE FEATURING TRINA & TAMARA SOMETHIN' FOR THE PEOPLE/LAFACE 26147-2/ARISTA	9
10	10	9	8	SOMEONE DARNELL JOHNSON, DARNELL WALKER, GRAHAM J. PERRY, PIERRE WILEY, MALIKIT MARTIN, SHAW (DARNELL JOHNSON, DARNELL WALKER, GRAHAM J. PERRY, PIERRE WILEY, MALIKIT MARTIN, SHAW)	◆ SWV (FEATURING PUFF DADDY) RCA 64501/RCA	5
11	11	11	7	DO YOU LIKE THIS B. BALLARD, C. WILSON, M. MYERS, T. + WOODS, W. MERRITT (C. WILSON, M. MYERS, JUDY 4487-8/RCA	● ROME RCA 64501/RCA	11
12	6	8	8	I CAN LOVE YOU/LOVE IS ALL WE NEED MARY J. BLIGE, K. ROBINSON, K. ROSS, BRIAN MCKNIGHT, K. PARIS, T. MCELROY, C. HARRIS, K. HARRIS, D. MCPHERSON, C. STEWART (MARY J. BLIGE, K. ROBINSON, K. ROSS, BRIAN MCKNIGHT, K. PARIS, T. MCELROY, C. HARRIS, K. HARRIS, D. MCPHERSON, C. STEWART)	● MARY J. BLIGE MCA 55307/MCA	2
13	13	10	6	BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER") R. KELLY, B. STRICKLAND, C. STRICKLAND, D. LAFFITTE, J. MAYFIELD (R. KELLY FOR RAY-J PRODUCTIONS)	● FOXY BROWN FEAT. DRU HILL DEF JAM 78722/ISLAND DEF JAM	10
14	7	6	14	I'LL BE MISSING YOU ▲ D. COMBS, S. COMBS, C. + WILSON, L. HALL, T. + J. STEWART, G. SALTER (D. COMBS, S. COMBS, C. WILSON)	● PUFF DADDY & FAITH EVANS (FEATURING 112) BAD BOY 3876/ARISTA	1
15	9	7	10	G.H.E.T.T.O.U.T. ▲ M. MILLER (M. MILLER)	● CHANGING FACES C2/ATLANTIC 84999	1
16	17	—	2	I MISS MY HOMIES MYSTIC, D. CHAMBERS, L. MASTER P (MASTER P, MYSTIC, THE SHOCKER)	● MASTER P FEATURING PIMP C AND THE SHOCKER NO LIMIT 55295/PRIORITY	16
17	21	34	3	ALL ESS OUT MCKAY, D. MCKAY/JOSEPH MCKINNEY, WILL FORD)	● ALL ESS CTC 73613/CRAVE	17
18	27	35	3	I CARE 'BOUT YOU (FROM "SOUL FOOD") BABYFACE (BABYFACE)	● BABYFACE CO./LAFACE 26284/ARISTA	18
19	34	—	2	BUTTA LOVE JAM, LEWIS, J. JOHNSON, PRINCE, T. + L. LAMONTAGNE, T. TUCKER, T. & L. MIZELL (J. JOHNSON, T. TUCKER, T. & L. MIZELL)	● NEXT FUTURE 72/ARISTA	19
20	20	20	4	AFTER 12, BEFORE 6 MARCELLE, D. MARCELLE, C. HALL, T. & J. STEWART, G. SALTER (D. MARCELLE, C. HALL)	● SAM SALTER SAM SALTER 1/ATLANTIC	20
21	16	12	9	GOTHAM CITY (FROM "BATMAN & ROBIN") R. J. LEWIS (R. J. LEWIS)	● R. KELLY COLUMBIA 78611/CRG	4
22	22	22	3	WE CAN GET DOWN D. BRYAN, M. DEVOE, A. CRITTENDEN, E. ROGERS	● MYRON SOLAR 57264/EMI	22
23	15	14	9	TAKE IT TO THE STREETS J. MAY, J. MAGIC, J. JEFFREY, S. SMITH ● COLON, D. ANDERSON, D. REED	● RAMPAGE FEATURING LAY LAY & SPICE 1 GIANT 18142/WARNER BROS.	15
24	19	16	37	IN MY BED ▲ D. CAMPBELL, D. WARREN, B. B. STACY, B. EDMONDS	● DRU HILL DEF JAM 78668/ISLAND DEF JAM	1
25	24	17	9	WHEN YOU TALK ABOUT LOVE T. MAC, T. MIZELL, L. MIZELL, D. ALLEN, J. ARTHUR, AND KEVIN & GREEN (M. MCDOUGH)	● PATTI LABELLE MCA 55312/MCA	12
26	23	21	25	FOR YOU R. J. LEWIS (R. J. LEWIS)	● KENNY LATTIMORE DELICIOUS VINYL 0-66000/MOTOWN	6
27	28	32	3	BACKYARD BOOGIE D. JAMES (D. JAMES)	● MACK 10 PRIORITY 53964	27
28	26	—	2	NEED YOUR LOVE D. BRYAN, M. DEVOE, A. CRITTENDEN, E. ROGERS, L. SINCLAIRE, D. CHAMBERS, R. MCGREGOR	● BIG BUB FEATURING QUEEN LATIFAH & HEAVY D UPTOWN 55313/MCA	26
29	NEW ▶		1	I'M NOT A FOOL T. STEVENS, D. HARRIS, T. MCKNIGHT, III (HARRIS)	● INNOVATIVE EPIC 78438/CRG	29
30	18	15	28	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ▲ B. BALLARD, C. WILSON, M. MYERS, T. + WOODS, W. MERRITT (C. WILSON, M. MYERS, JUDY 4487-8/RCA	● ROME RCA 64501/RCA	6
31	25	18	7	FIX P. BLU, D. MOORE, T. + L. MIZELL, D. ALLEN, J. ARTHUR, AND KEVIN & GREEN (M. MCDOUGH)	● BLACKSTREET WITH SPECIAL GUESTS DL' ONRTY BASTARD & SLASH INTERSCOPE 97008/IGA	17
32	NEW ▶		1	IT'S ALRIGHT (FROM "NOTHING TO LOSE") MARKIM HALSEY, D. FARRELL, D. HARRIS, T. MCKNIGHT III, M. KELLY, M. MCDOUGH	● QUEEN LATIFAH MOTOWN 0-66000/MOTOWN	32
33	35	39	5	ALL I WANT (FROM "GOOD BURGER") A. FOLTZ, M. MARTIN, P. TRUDEL, M. PETRILLO, A. CATIZONE, D. RICHARDS, S. MOLLO	● 702 SUGAR HILL 1064/ESSENTIAL	33
34	31	27	35	RETURN OF THE MACK ▲ M. MCDOUGH, L. MIZELL, D. ALLEN, J. ARTHUR, AND KEVIN & GREEN	● MARK MORRISON WEA 56997/WARNER BROS.	4
35	36	23	25	I LOVE ME SOME HIM/I DON'T WANT TO ● DOUGLAS, KARL BLAU, ALLEN, J. ARTHUR, J. STEWART, SOLOMON & AARON HALL (T. MCELROY)	● TONI BRAXTON LAFACE 26142-2/ARISTA	5
36	43	49	3	DON'T SAY JOE, JOHN M. WILSON, J. ROBINSON, M. WELSON, D. SPENCER)	(C) (A&R: YVMOSS MUSIC 7461-8/RCA	36
37	38	43	3	AS WE LAY LAIL, MARCUS & ANGEL D. TROUTMAN, B. BECKS	(C) (D) TONY MERCEDES/ADVANCE 24252/ARISTA	37
38	37	38	7	INVISIBLE MAN D. SCHELLER, HOOD, M. DEVILLER, S. HOSKINS, K. HOPKINS	● 3B DECIBELS (C) (D) (T) & (A) MOTOWN/MOTOWN	38
39	40	31	13	THINGS JUST AIN'T THE SAME (FROM "MONEY TALKS") K. WILLIAMS, B. LAW, E. MARTIN, D. MARTIN, T. MIZELL, D. ALLEN (K. WILLIAMS)	● DEBORAH COX A&M 0-66000/A&M	31
40	55	57	5	HOW YA DO DAT (FROM "HOW BOUT IT") MASTER P, MYSTIC (MASTER P, MYSTIC)	● MASTER P FEAT. YOUNG BLEED AND LOC NO LIMIT 55294/PRIORITY	40
				★★★ Greatest Gainer/Airplay ★★★		
41	47	46	6	NEVER, NEVER GONNA GIVE YOU UP B. WARD, M. MALEY, J. MALEY (B. WARD)	● LISA STANSFIELD ARISTA 13008	38
42	32	28	29	CUPID ▲ A. HOWARD, S. MCKINNEY, D. AUSTIN, R. MCKINNEY, M. MCKINNEY, S. MCKINNEY, D. MARTIN (A. HOWARD, S. MCKINNEY, D. AUSTIN, R. MCKINNEY, M. MCKINNEY, S. MCKINNEY, D. MARTIN)	● 112 BAD BOY 3870/ARISTA	2
43	41	26	15	YOU BRING ME UP D. MIKE, J. ENGLISH, J. MCKNIGHT, W. MALLORY, J. MALLORY	● K-CI & JOJO MCA 55314/MCA	26
44	39	30	18	5 MILES TO EMPTY ERIC MAY, W. MERRITT, T. MCELROY, BOB MAY (MAY, W. MERRITT)	● BROWNSTONE EPIC 78446/CRG	6
45	33	29	13	WHAT'S STOPPING YOU ELLIOTT, T. MCELROY	● THE O'JAYS EPIC 78411/CRG	21
46	29	33	19	THINKING OF YOU/LET'S GET DOWN TONY TONI TONE, D. SPENCER, C. WILSON, M. MYERS, T. + L. ELLIS (T. ELLIS, C. WILSON, M. MYERS)	● TONY TONI TONE (C) (A) (T) & (D) WORK/WORK	5
47	45	45	7	CAN WE (FROM "BOOTY CALL") T. MIZELL, L. MIZELL, D. ALLEN (T. MIZELL)	● SWV RCA 64494/RCA	31
48	30	25	13	CAN'T LET GO KEITH JOHNS, T. ROBINSON, T. ESTES, A. MARTIN, J. MARTIN	● LAURNEA (C) (D) (T) & (A) TOWN SQUARE/EPIC	20
49	42	24	13	SMILE ● SCARFACE, M. GAINEY, J. CARTER, D. JORDAN, D. BRAY, T. DRAKE-, J. HARRIS III, T. LEWIS	● SCARFACE FEATURING 2PAC & JOHNNY GILL (C) (A) & (D) NO LIMIT/PRIORITY	24
50	57	47	5	HAVE A LITTLE MERCY DANNY D. LEAKE, JR., W. MERRITT, T. MCELROY, T. LEWIS	● 4-0 (C) (D) SAVAN PERSPECTIVE 53778/CAPITOL	47
51	59	66	5	IF IT AIN'T LOVE (FROM "SPRUNG") T. TRIPLETT, D. SIMMONS, D. CARLTON, K. GAMBLE, L. HUFF, G. MCFADDEN, J. WHITEHEAD, C. GAMBLE, L. HUFF, G. MCFADDEN, J. WHITEHEAD	● KEYSTONE (C) (D) QWEST 27314/WARNER BROS.	51
52	52	42	14	WE TRYING TO STAY ALIVE W. LEVY, PARRISH, C. SMITH, M. SCOTT, CAIN, D. MCNALLY, T. CATE (SOMEONE)	● WYCLEF JEAN FEAT. REFUGEE ALLSTARS (C) (D) (T) & (A) RUFFHOUSE/COLUMBIA 78677/CRG	42
53	NEW ▶		1	KISS AND TELL BILL WARD, W. MERRITT, M. DUDERSTADT, BILL WARD, W. MERRITT, E. YANCEY)	● BROWNSTONE (C) (D) (T) & (A) MJJ/MJJ 78411/CRG	53
54	54	55	16	TALKIN' BOUT BABE B.G. THOMAS, D. TOTH, M. HAMMOND, JR. TAYLOR)	● THE WHORIDAS (C) (D) (T) SOUTHPAW DELUXE 5015, WHO 5015/EMI	54
55	48	38	9	WHATEVER ● D. PHILLIPS, D. PHILLIPS, A. PINNOCK (D. PHILLIPS, A. PINNOCK)	● EN VOGUE (C) (D) (T) (A) EASTWEST 64116/EEG	8
56	56	—	2	YEAH! YEAH! YEAH! BEATNUTS, PRINCE RAKIM	● SIMONE HINES (C) (D) (T) & (A) SOLAR/EMI	56
57	51	44	7	SHOW ME D. DUBE (D. DUBE)	BILLY PORTER (C) (D) (T) & (A) DUBE/EMI	44
58	46	36	13	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") ● ELLIOTT, T. MCELROY, C. HARRIS, K. HARRIS, D. MCPHERSON, C. STEWART (T. MCELROY, C. HARRIS)	BONE THUGS-N-HARMONY (C) (D) (T) & (A) RELATIVITY/EMI	8
59	49	48	11	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") ● COOLIO, D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH (C. WILSON, M. MYERS, D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH)	● COOLIO FEAT. 4D THEVZ (C) (D) (T) & (A) TOMMY BOY 1782	34
60	60	—	2	REMINISING ME (OF SEF) KEITH SWEAT, D. COMPTON, D. FEARLESS, A. BROWNLEE, P. MARTIN, J. HAMPTON	● COMMON FEATURING CHANTAY SAVAGE (C) (D) (T) & (A) RELATIVITY/EMI	60
61	62	53	11	RELAX & PARTY D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH	● IVORY (C) (D) (T) (A) 45	45
62	61	54	5	THE WAY THAT YOU TALK ELLIOTT, T. MCELROY, C. HARRIS, K. HARRIS, D. MCPHERSON, C. STEWART (T. MCELROY, C. HARRIS)	● JAGGED EDGE FEATURING DA BRAT & JD (C) (D) (T) & (A) SO SO DEF/EPIC 78445/CRG	54
63	50	50	3	HEY JZ JAY-Z, K. ROSS, C. WILSON, L. BARNES, J. GLOVER, J. MCKNIGHT, A. PEREZ, HAQUE MCQUEEN	● JAZ FEATURING SWV (C) (D) (T) & (A) RCA 64501/RCA	50
64	65	59	6	DOWN FOR YOURS MC BREED, J. SMITH, D. MCPHERSON, MARK, D. ALLEN, J. ARTHUR, KEVIN & GREEN	● NASTYBOY KLICK FEATURING ROGER TROUTMAN (C) (D) (T) & (A) NASTYBOY/JIVE 41581/ZOMBA	59
65	NEW ▶		1	MENDI STEEL (FROM "STEEL") D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH (D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH, J. SMITH, D. MCPHERSON, MARK)	● SHAQUILLE O'NEAL ICE CUBE, B-REAL, PETER GUNZ & KRS-ONE (C) (D) (T) & (A) ONYX/EMI	65
66	66	72	4	DISTANT LOVER S. WILLIAMS, S. WILLIAMS, M. BLAIR	● TARAL (C) (D) (T) MOTOWN 66000/MOTOWN	64
67	67	—	2	CRAZY PICNELL, M. MORRISON, M. RILEY, M. MORRISON)	● MARK MORRISON (C) (D) (T) (A) ATLANTIC 85030	67
68	63	56	5	IF I HAD YOU T. THOMPKINS, D. THOMPKINS, C. WARD, B. BEACHWACH, R. DAVID	● ADINA HOWARD (C) (D) (T) CHISOLM 21, TRAUMA/EMI	46
69	72	75	3	PIECE OF MY HEART B. EDMONDS, K. EDMONDS, D. SIMMONS, D. CARLTON, K. GAMBLE, L. HUFF, G. MCFADDEN, J. WHITEHEAD (B. EDMONDS, K. EDMONDS)	● SHAGGY (FEATURING MARSHA) (C) (D) (T) & (A) VIRGIN 38546/EMI	69
70	58	51	20	DON'T WANNA BE A PLAYER (FROM "BOOTY CALL") ● JAM, LEWIS, J. JOHNSON, PRINCE, T. + L. LAMONTAGNE, T. TUCKER, T. & L. MIZELL (J. JOHNSON, T. TUCKER, T. & L. MIZELL)	● JOE (C) (D) (T) & (A) JIVE 41577/ZOMBA	5
71	70	63	7	GIVE IT TO ME T. MCELROY, C. HARRIS, D. SALAMONE, J. PENDERGRASS, D. SALAMONE)	● TEDDY PENDERGRASS (C) (D) (T) & (A) ELEKTRA 64115/EEG	57
72	73	61	16	WHO YOU WIT (FROM "SPRUNG") DAVID, DAVID, MIKE, J.	● JAY-Z (T) QWEST 43663/WARNER BROS.	25
73	64	52	9	FAR FROM YOURS RICHARD, D. CHAMBERS, R. BELT, M. BRYANT, D. SIMMONS, L. CHANDLER, G. B. BANKS)	● O.C. FEATURING VICTORIA PARKER (C) (D) (T) & (A) FUNKDOOBIEST/VIRGIN	43
74	74	64	15	I'M GONE KAY GEE, D. LIGHTY, TF, KELLY PRICE, JR. (DJ LIGHTY)	● ZHANE (C) (D) (T) MOTOWN 66000/MOTOWN	64
75	68	60	5	STRANGER IN MOSCOW M. JACKSON (M. JACKSON)	● MICHAEL JACKSON (C) (D) (T) & (A) MJJ 78412/CRG	50
76	69	69	5	LOVE IS ALL AROUND T. MCELROY, C. HARRIS, K. HARRIS, D. MCPHERSON, C. STEWART (T. MCELROY, C. HARRIS, K. HARRIS, D. MCPHERSON, C. STEWART)	● ADRIANA EVANS (C) (D) (T) & (A) PUFF DADDY 3881/ARISTA	69
77	78	68	8	I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING") B. BACHARACH, H. DAVID (B. BACHARACH, H. DAVID)	● DIANA KING (C) (D) (T) & (A) MJJ 78410/CRG	68
78	80	73	7	WHERE YOU ARE JIMMY JAM & TERRY LEWIS (JAM)	● RAHSAAN PATTERSON (C) (D) MCA 55315	53
79	71	58	13	I'VE BEEN HAVING AN AFFAIR T. MCELROY, C. HARRIS, K. HARRIS, D. MCPHERSON, C. STEWART (T. MCELROY, C. HARRIS)	TONYA (C) (D) TOWN 23/EMI-CAPITOL	58
80	83	83	3	I GOT OAT FEELIN' KAY GEE, D. LIGHTY, TF, KELLY PRICE, JR. (DJ LIGHTY)	● DJ KOOL (C) (D) (T) (A) WARNER BROS. 17422/WARNER BROS.	80
81	76	62	8	IFREAKN AND U KNOW IT T. THOMPKINS, D. THOMPKINS, C. WARD, B. BEACHWACH, R. DAVID	● ADINA HOWARD (C) (D) (T) CHISOLM 21, TRAUMA/EMI	62
82	79	74	20	JUST ANOTHER CASE D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH (D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH)	● CRU FEATURING SLICK RICK (C) (D) (T) & (A) CRU-HALL 1/ATLANTIC	28
83	75	65	15	DO YOU KNOW (WHAT IT TAKES) ● D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH (D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH)	● ROBYN (C) (D) (T) & (A) KONICHIWA/EMI	53
84	84	71	19	IF I COULD CHANGE (FROM "I'M BOUT IT") MASTER P, MYSTIC, D. CHAMBERS, L. MASTER P (MASTER P, MYSTIC, THE SHOCKER)	● MASTER P FEAT. STEADY MOBB'N, MIA X, MC B, DICK & ODELL (C) (D) (T) & (A) NO LIMIT/PRIORITY	31
85	77	70	19	FEMININITY D. CHAMBERS, L. MASTER P, C. WARREN	● ERIC BENET (C) (D) (T) & (A) WARNER BROS.	54
86	86	—	2	CAN YOU FEEL IT M. MORELLO, CHRIST, MAD FLOW, MORRIS, S. STOCKMAN, MAS-PO, P. CHEEV)	● UNCLE SAM (C) (D) (T) STONECREEK 73464/EMI	86
87	91	79	8	ECO DOWN DELUXAS ECLIPSE (P. SCHAEFFER, T. POTTER, E. SANTIAGO, C. REID)	● DANA (C) (D) (T) & (A) LMR 1/ATLANTIC	63
88	85	77	10	WHO LET YOU GO J. SMITH, P. LEWIS, J. SMITH, S. HORRY, M. NEALI	LIL JON AND THE EAST SIDE BOYZ (C) (D) (T) MERRION IMAGE 4CD-87004/A	88
89	NEW ▶		1	LIKWHATYOUWEAR J. KELLY, M. JOHNSON, V. BROOKS, J. ROBINSON, R. SMITH	● THA ALKAHOLIKS (C) (D) (T) & (A) ELEKTRA 64119/EEG	89
90	81	67	16	SMOKIN' ME OUT D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH, E. RILES, E. RILES (D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH)	● WARREN G FEATURING RONALD ISLEY (C) (D) (T) & (A) DEF JAM 78722/ISLAND DEF JAM	67
91	93	80	6	BE THE REALIST D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH	TRAPP, TUPAC & NOTORIOUS B.I.G. (C) (D) (T) DEF JAM 78722/ISLAND DEF JAM	65
92	87	81	13	HIP HOP DRUNKIES D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH, E. RILES, E. RILES (D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH)	● THA ALKAHOLIKS FEATURING OL' DIRTY BASTARD (C) (D) (T) & (A) ELEKTRA 64119/EEG	77
93	89	84	11	DANCEHALL QUEEN M. & E. BARNES, M. DAVID, D. DAVIES, E. MARDEN, M. KELLY, D. MCPHERSON (M. KELLY, D. MCPHERSON)	● BEENIE MAN FEATURING CHEVELLE FRANKLYN (C) (D) (T) ISLAND JAMAICA 512031/ISLAND	84
94	94	81	7	A FRIEND SHOWBIZ, C. PARKER, M. ELLIBEE)	● MISSY ELLIOTT (C) (D) (T) & (A) JIVE 42476	76
95	90	82	11	NEVER YOU WANT A. TROUTMAN, D. CRAWFORD, A. BENOIT	● RAY J (C) (D) (T) & (A) EASTWEST 64109/EEG	69
96	100	100	4	CROOKED GREEN PAPERS D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH (D. HARRIS, T. MCKNIGHT, III, M. KELLY, M. MCDOUGH)	● RINFUSION (C) (D) (T) & (A) ATLANTIC 85031	91
97	92	78	12	DON'T KNOW M. MYERS, D. MCPHERSON, A. HOPPLE, WEBB, CARMICHAEL, PARSONS, MORRIS)	● MARIO WINANS (C) (D) (T) MOTOWN 66000/MOTOWN	48
98	99	85	5	ON & POPPIN' M. YOUNG (M. YOUNG)	● YOUNG MC (C) (D) OVERALL 7000	85
99	95	89	15	ONE MORE DAY T. MCELROY, C. HARRIS, K. HARRIS, R. J. LEWIS	● NEW EDITION (C) (D) MCA 55316	22
100	88	87	16	SORRY IS G. LEVERT, E. NICHOLAS, G. LEVERT, E. T. NICHOLAS)	● LEVERT (C) (D) ATLANTIC 84903	33

(C) Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are rounded, respectively, for the largest sales and airplay increases among singles below the top 20. ● Videoclip availability. ◆ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional millions denoted by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single unavailable. (C) Cassette single availability. (CD) CD single availability. (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			★★ NO. 1 ★★
1	1	6	**YOU MAKE ME WANNA...** USHER (LaFACE/ARISTA) 7 wks. at No. 1
2	3	15	**NEVER MAKE A PROMISE** DRU HILL (VIRGIN)
3	2	22	**MO MONEY MO PROBLEMS** THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
4	6	18	**EVERYTHING** MARY J. BLIGE (MCA)
5	13	5	**HONEY** MARIAH CAREY (COLUMBIA)
6	7	9	**KIG BAD MAMMA** SHAGGY (BIG BUSINESS/MCA/BOSS/DEF JAM/RCD)
7	10	20	**STOMP** DC'S FREQUENCY (B-ISTE/INTERSCOPE)
8	5	14	**NOT TONIGHT** LIL' KIM (BAD BOY/ARISTA) WITH LIL' CRAIG AND VOICE OF REASON
9	9	16	**IT'S ALL ABOUT THE BENJAMINS** PUFF DADDY & THE FAMILY (BAD BOY/ARISTA) FEAT. THE NOTORIOUS B.I.G., MASE, BLACKSTREET & MARK CURRY
10	11	9	**THE LOVE SCENE** JOE (JIVE)
11	4	17	**I CAN LOVE YOU** MARY J. BLIGE (MCA)
12	21	5	**PUT YOUR HANDS WHERE MY EYES COULD SEE** BUSTA RHYMES (ELEKTRA/EEG/FLIPMODE/ELEKTRA)
13	14	6	**WHAT I GO TO SCHOOL FOR** TOTAL (LaFACE/ARISTA)
14	8	23	**G.H.E.T.T.O.U.T.** CHANGING FACES (BIG BOSS/ATLANTIC)
15	—	1	**GOT TIL IT'S GONE** JANET FEAT. JOUNEE (DR. DRE/INTERSCOPE) WITH QUINCY JONES, ICE CUBE AND BIG DADDY KANE
16	16	11	**I'LL DO ANYTHING/I'M SORRY** CAMP (POLYDOR)
17	12	14	**THE RAIN (SUPA DUPA FLY)** MISSY "MISDEMEANOR" ELLIOTT (GOLD MINE/ELEKTRA/EEG)
18	17	39	**IN MY BED** DRU HILL (MCA/IRV)
19	15	9	**UP JUMPS DA BOOGIE** MASE AND TOTAL (BAD BOY/ARISTA/BOOGIE)
20	20	28	**FOOL** SHAI (LaFACE/MCA)
21	34	5	**YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)** BRIAN MCKNIGHT FEAT. MASE (MCA/EPIC)
22	25	10	**DO YOU LIKE THIS** ROME (SBK/EMI)
23	18	7	**A SEASON OF LONELINESS** BOYZ II MEN (MOTOWN)
24	19	24	**THE SWEETEST THING** JUVENILE (CASH MONEY/UNIVERSAL) FEAT. LIL' WAYNE (CASH MONEY/UNIVERSAL)
25	26	12	**SOMEONE** SOUTH SIDE MOVING CREW (SOUTH SIDE MOVING CREW/ELEKTRA/EEG)
26	33	5	**MY LOVE IS THE SHIT!** METHOD MAN (DEF JAM/RCD) FEAT. MARY J. BLIGE (DEF JAM/RCD)
27	22	25	**NEXT LIFETIME** ERYKAH BADU (KEDAR/UNIVERSAL)
28	23	16	**I'LL BE MISSING YOU** PUFF DADDY & THE FAMILY FEAT. 112 (BAD BOY/ARISTA)
29	24	8	**OTHERSIDE OF THE GAME** ERYKAH BADU (KEDAR/UNIVERSAL)
30	16	27	**I BLONG TO YOU/ EVERY TIME I SEE YOUR FACE!** BRANDY (ATLANTIC)
31	28	13	**MEN IN BLACK** WILL SMITH (COLUMBIA)
32	27	13	**LOVIN' YOU THROUGH** THE NOTORIOUS B.I.G. FEAT. FAITH EVANS (BAD BOY/ARISTA)
33	—	1	**FEEL SO GOOD** MASE (BAD BOY/ARISTA)
34	36	16	**WHEN YOU TALK ABOUT LOVE** PATTI LABELLE (MCA)
35	29	11	**FIX** BLACKSTREET (BAD BOY/ARISTA) WITH DR. DRE AND LUDACRIS
36	35	13	**TAKE IT TO THE STREETS** RAMPAGE FEAT. BUSTA RHYMES (MOTOWN)
37	40	9	**AFTER 12...BEFORE 6** SAM SALTER FEAT. LUTHER VANDROSS (LV/VERVE)

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	—	1
2	—	1
3	—	1
4	—	1
5	—	1
6	—	1
7	5	21
8	8	29
9	10	29
10	7	29
11	9	29
12	11	29
13	12	29
14	13	6
15	14	6
16	15	6
17	16	6
18	17	6
19	18	6
20	19	6
21	20	6
22	21	6
23	22	6
24	23	6
25	24	6

BIG DADDY
HEAVY D (UPTOWN/UNIVERSAL)
NOTORIOUS B.I.G. (BAD BOY/ARISTA)
WHAT KIND OF MAN WOULD I BE
TONY! TONI! TONE! (MOTOWN)
CRUSH ON YOU
LIL' KIM (BAD BOY/ARISTA) FEAT. NOTORIOUS B.I.G. AND PUFF DADDY
NO DIGGITY
BLACKSTREET FEAT. DR. DRE (INTERSCOPE)
ASCENSION (DON'T EVER WONDER)
MARIAH CAREY (COLUMBIA)
PONY
GINUWINE (550/ MJG/EPIC)
ON & ON
ERYKAH BADU (KEDAR/UNIVERSAL)
ONLY YOU
TQ FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
CAN'T NOBODY HOLD ME DOWN
PUFF DADDY (FLIPMODE/BAD BOY/ARISTA) FEAT. MASE
LET IT TOGETHER
702 (BIV 10/MOTOWN)
SUNSHINE
MARIAH CAREY (COLUMBIA)
EVERY TIME I CLOSE MY EYES
BABYFACE (EPIC)

14	14	25
15	12	14
16	17	6
17	18	8
18	19	19
19	20	11
20	—	41
21	—	34
22	28	7
23	27	8
24	25	17
25	26	17

YOU'RE MAKIN' ME HIGH
TONI BRAXTON (LaFACE/ARISTA)
I'VE GOT LOVE FOR YOU
SOUL FOR REAL (UNIVERSAL)
FOR YOU I WILL
MONICA (ROWDY/MOTOWN/ SUNSET ATLANTIC)
I BELIEVE I CAN FLY
R. KELLY (JIVE/ SUNSET ATLANTIC/JIVE)
I CAN MAKE IT BETTER
DAVE HOLLISTER (MCA)
DIE IN A MILLION
TONY TOUCH (TOMMY BOY/TVT)
TOUCH ME TEASE ME
CASE FEAT. FOXY BROWN (UNIVERSITY/MERCURY)
MY BOO
UNK (RELATIVITY/ASYLUM)
4 PAGE LETTER
AALIYAH (BLACKGROUND/BLACKGROUND)
LADY
D'ANGELO (EMI)
TEARS
THE ISLEY BROTHERS (T-NECK/USA/EMI)
SOMEBODY'S GETTIN' IT
MURPHY LEE (ATLANTIC/EMI)

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- **44 S MILES TO EMPTY** (The Right-Stuff/Arrow, ASCAP/Shawn Gist, ASCAP/Mike's Rap, BMI) HL
- **20 FEEL LIE, BEFORE U** (Warner-Tamerlane, BMI/Jodeci, ASCAP/Mo Ca' South, ASCAP/Tricky Stewart, ASCAP/Sony Tree, ASCAP/Sail On The Church, BMI/Jodeci, ASCAP/Jodeci, ASCAP/Famous, ASCAP) **41 ALL CRIED OUT** (Careers-BMG, BMI/Kenny Greenberg, BMI/Chrysalis, BMI) HL/WMG
- **33 ALL I WANT (FROM GOOD BURGER)** (Shakotay, ASCAP/B Black, ASCAP/Howard Hewett, ASCAP) HL
- **37 AS WE LAY** (Sony, BMI/Lavtronics, BMI)
- **45 BE ALRIGHT** (Sony, BMI/Jeff Lorber, BMI)
- **47 BE THE REALEST** (Tuvi, Sony, ASCAP)
- **15 BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAY-ER)** (Sons Of Steve Music, ASCAP/Sons Of Steve, BMI/Steve Ace, BMI/BM Boulevard, BMI/12 B Bop, BMI/Big Beat-LLC, BMI/Shaggy, BMI/Jeff Lorber, BMI)
- **BUTTA LOVE** (Wesley Jerry And Shakers, ASCAP/Dr. Dre, ASCAP/Jerry Wesley, ASCAP/Sony Tree, ASCAP)
- **CAN'T LET GO** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **CAN WE (FROM BOOTY CALL)** (Mary Confession, BMI/Sony Tree, BMI/Jodeci, ASCAP/Mo Ca' South, ASCAP/Sail On The Church, BMI/Jodeci, ASCAP/Famous, ASCAP)
- **CAN'T CHANGE YOU** (Warner-Tamerlane, BMI/Babyface, ASCAP/Daryl Simmons, ASCAP/Sony Tree, ASCAP)
- **CAN'T DATE YOUR BOY** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **CAN'T STAND LOVE** (Sony, BMI/Jeff Lorber, BMI)
- **CAN'T WE GET DOWN** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **CAUSE I LOVE YOU** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **CD4U** (Jim Jam Publishing, BMI/Sony Tree, BMI/Jodeci, ASCAP/Mo Ca' South, ASCAP/Sail On The Church, BMI/Jodeci, ASCAP/Famous, ASCAP)
- **CHANGES** (Sony, BMI/Jeff Lorber, BMI)
- **CHOCOLATE** (Sony, BMI/Jeff Lorber, BMI)
- **CLOSE TO YOU** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **COME ON** (Sony, BMI/Jeff Lorber, BMI)
- **COME WITH ME** (Sony, BMI/Jeff Lorber, BMI)
- **CRUISIN'** (Sony, BMI/Jeff Lorber, BMI)
- **DANCEHALL QUEEN** (Sony, BMI/Jeff Lorber, BMI)
- **DEEP** (Sony, BMI/Jeff Lorber, BMI/Sony/ATV Songs LLC obo Hard Bottom Tunes, BMI/Sony/ATV Songs LLC obo Tommy Kelly, BMI/Musicbiz, ASCAP) HL
- **DON'T LET GO (LOVE)** (Sony, BMI/Jeff Lorber, BMI)
- **DON'T STAY** (Rumble, ASCAP/Smooth Sounds, ASCAP/Sony Tree, ASCAP/Jodeci, ASCAP) HL
- **DOWN FOR YOU** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **DREAMIN'** (Sony, BMI/Jeff Lorber, BMI)
- **EVERYTHING** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **FEEL SO GOOD** (Sony, BMI/Jeff Lorber, BMI)
- **FOR YOU I WILL** (Monica Denise, BMI/Rowdy, BMI/Sunset Atlantic, ASCAP/Jodeci, ASCAP/Mo Ca' South, ASCAP/Sail On The Church, BMI/Jodeci, ASCAP/Famous, ASCAP)
- **FOREVER** (Sony, BMI/Jeff Lorber, BMI)
- **GOT TIL IT'S GONE** (Yo Ho Ho, ASCAP/Janet, ASCAP/Interscope, ASCAP/Quincy Jones, ASCAP/Ice Cube, ASCAP/Big Daddy Kane, ASCAP/Warner-Tamerlane, BMI/Sony Tree, BMI/Jodeci, ASCAP/Mo Ca' South, ASCAP/Sail On The Church, BMI/Jodeci, ASCAP/Famous, ASCAP)
- **HEY AZ** (Life & Bitch, ASCAP/Sam Q Well, ASCAP/Jelly's Jams LLC, BMI/Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **HIP HOP GRUMMIES** (EMI Blackwood Music, BMI/Mo Thug Records, BMI/Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **HONEY** (Sony/ATV Songs, BMI/Pub, BMI/Justin Combs, ASCAP/Sean Combs, ASCAP/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP/Sony Tree, BMI/Jodeci, ASCAP/Mo Ca' South, ASCAP/Sail On The Church, BMI/Jodeci, ASCAP/Famous, ASCAP)
- **I BELONG TO YOU (FROM "EVERY TIME I SEE YOUR FACE")** (Mole 'n Roy, BMI)
- **I CAN LOVE YOU LIKE THAT** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **I CAN'T LOVE YOU ENOUGH** (Sony, BMI/Jeff Lorber, BMI)
- **I CARE 'BOUT YOU (FROM SOUL FOOD)** (Sony/ATV Songs, BMI/Pub, BMI/Babyface, ASCAP) HL/WMG
- **ICED DOWN** (Headphones (TVT), ASCAP/FLZ Expressions, ASCAP/Sony Tree, BMI/Jodeci, ASCAP/Mo Ca' South, ASCAP/Sail On The Church, BMI/Jodeci, ASCAP/Famous, ASCAP)
- **IF I COULD CHANGE (FROM I'M OUT ITI)** (Rivers Avenue, ASCAP/Sony/ATV Songs, BMI/Pub, BMI/Produced By The Pound, ASCAP/Tomb Shelter, ASCAP)
- **IF I HAD YOU** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **IN MY BED** (Sony, BMI/Jeff Lorber, BMI)
- **IT'S ALL ABOUT THE BENJAMINS** (EMI Blackwood Music, BMI/Sony/ATV Songs, BMI/Pub, BMI/Justin Combs, ASCAP/Sean Combs, ASCAP/Mark Curry, BMI/Steve Ace, BMI/Big Beat-LLC, BMI/Shaggy, BMI/Jeff Lorber, BMI)
- **IT'S ALRIGHT (FROM NOTHING TO LOSE)** (Chyna Baby Music, BMI/Dance Comic, BMI/Big Beat-LLC, BMI/Shaggy, BMI/Jeff Lorber, BMI/Sony/ATV Songs, BMI/Pub, BMI) HL/WMG
- **I WISS MY HOMIES** (Warner-Tamerlane, BMI/Big Z, BMI/Mateo, BMI)
- **JUST ANOTHER DAY** (Sandbox, BMI/Dawn Mountain, BMI/Onyxbeach, BMI/Moby, BMI/Trak, BMI/Def Jam, ASCAP/Def Jam South, ASCAP/Def Jam Music Group, ASCAP) HL
- **KEEP ON LOVIN' YOU** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **LIKE YOU** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **LOVE IS ALL AROUND** (Sony, BMI/Jeff Lorber, BMI)
- **MEN OF STEEL (FROM STEEL)** (Shaquille O' Neal, BMI/Sony/ATV Songs, BMI/Pub, BMI/Sony/ATV Songs LLC obo Tommy Kelly, BMI/Musicbiz, BMI/Sony/ATV Songs LLC obo Hard Bottom Tunes, BMI/Sony/ATV Songs, BMI/Pub, BMI/Tom East, BMI/Tom Ezell, BMI) HL
- **MO MONEY MO PROBLEMS** (Big Poppa, BMI/Notorious B.I.G., BMI/Sean Combs, ASCAP/Mark Curry, BMI/Steve Ace, BMI/Big Beat-LLC, BMI/Shaggy, BMI/Jeff Lorber, BMI)
- **MY BOO** (Sony/ATV Songs, BMI/Pub, BMI/Babyface, ASCAP/Mr. Bertha, ASCAP/Tommy Lynn, BMI) HL
- **MY LOVE IS THE SHIT!** (Method Man, BMI/Erick Sermon, BMI/Parrish Smith, BMI/Tron Ent., BMI) HL
- **NEVER, NEVER GONNA GIVE YOU UP** (Stinchcomyst, BMI/Suavito, BMI)
- **NOT TONIGHT (FROM NOTHING TO LOSE)** (Second Nature, BMI/Sony/ATV Songs, BMI/Pub, BMI/Jeff Lorber, BMI)
- **ONE WAY OR ANOTHER** (Sony, BMI/Jeff Lorber, BMI)
- **ON & POPPIN'** (Young Man Money, ASCAP)
- **PIECE OF MY HEART** (Jeff Gaffy, BMI/Mo Thug, BMI/Unichappell, BMI) HL/WMG
- **PUT YOUR HANDS WHERE MY EYES COULD SEE** (Busta Rhymes, BMI/Flipmode, BMI/Zomba, BMI/Def Jam, BMI/Trak, BMI/Def Jam, ASCAP/Def Jam South, ASCAP/Def Jam Music Group, ASCAP) HL
- **REMEMBER ME** (Sony, BMI/Jeff Lorber, BMI)
- **RETURN OF THE MACK** (Sony, BMI/Jeff Lorber, BMI)
- **SAY** (Sony, BMI/Jeff Lorber, BMI)
- **SHOW ME** (Sony, BMI/Jeff Lorber, BMI)
- **SOMEONE** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **SPECIAL** (Sony, BMI/Jeff Lorber, BMI)
- **SPLIT ME IN TWO** (Sony, BMI/Jeff Lorber, BMI)
- **STOMP** (Sony, BMI/Jeff Lorber, BMI)
- **SUNSHINE** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **TAKE IT TO THE STREETS** (Rampage, BMI/Sony/ATV Songs, BMI/Pub, BMI/Big Beat-LLC, BMI/Shaggy, BMI/Jeff Lorber, BMI)
- **TEARS** (Sony, BMI/Jeff Lorber, BMI)
- **THE LOVE SCENE** (Sony, BMI/Jeff Lorber, BMI)
- **THE RAIN (SUPA DUPA FLY)** (Sony, BMI/Jeff Lorber, BMI)
- **THE SWEETEST THING** (Sony, BMI/Jeff Lorber, BMI)
- **THEY REMIND ME (DF SEY)** (Crescent Point, BMI/Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **THINKING OF YOU** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **TOUCH ME TEASE ME** (Sony, BMI/Jeff Lorber, BMI)
- **TRUE LOVE** (Sony, BMI/Jeff Lorber, BMI)
- **U BLONG TO ME** (Sony, BMI/Jeff Lorber, BMI)
- **U CAN'T HIDE FOREVER** (Sony, BMI/Jeff Lorber, BMI)
- **UP JUMPS DA BOOGIE** (Sony, BMI/Jeff Lorber, BMI)
- **WHAT I GO TO SCHOOL FOR** (Sony, BMI/Jeff Lorber, BMI)
- **WHAT KIND OF MAN WOULD I BE** (Sony, BMI/Jeff Lorber, BMI)
- **WHAT'S STOPPING YOU** (Sony, BMI/Jeff Lorber, BMI)
- **WHEN YOU TALK ABOUT LOVE** (Sony, BMI/Jeff Lorber, BMI)
- **WHERE YOU BELONG** (Sony, BMI/Jeff Lorber, BMI)
- **WHO'S GONNA TAKE THE WEIGHT** (Sony, BMI/Jeff Lorber, BMI)
- **WHOOP! WHOOP!** (Sony, BMI/Jeff Lorber, BMI)
- **YOU MAKE ME WANNA...** (Sony, BMI/Jeff Lorber, BMI)
- **YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)** (Sony, BMI/Jeff Lorber, BMI)

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) mapped key R&B retail stores which record number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			★★ NO. 1 ★★
1	1	4	**YOU MAKE ME WANNA...** USHER (LaFACE/ARISTA) 4 wks. at No. 1
2	2	1	**HONEY** MARIAH CAREY (COLUMBIA)
3	2	7	**NEVER MAKE A PROMISE** DRU HILL (VIRGIN)
4	3	9	**UP JUMPS DA BOOGIE** MASE AND TOTAL (BAD BOY/ARISTA/BOOGIE)
5	4	9	**MO MONEY MO PROBLEMS** THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
6	4	7	**MO MONEY MO PROBLEMS** THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
7	13	3	**MY LOVE IS THE SHIT!** METHOD MAN (DEF JAM/RCD) FEAT. MARY J. BLIGE (DEF JAM/RCD)
8	6	2	**I MISS MY HOMIES** MERCEDES (WARNER SOUNDS OF)
9	12	3	**WHAT ABOUT US** TOTAL (LaFACE/ARISTA)
10	5	11	**NOT TONIGHT** LIL' KIM (BAD BOY/ARISTA) WITH LIL' CRAIG AND VOICE OF REASON
11	9	8	**SOMEONE** SOUTH SIDE MOVING CREW (SOUTH SIDE MOVING CREW/ELEKTRA/EEG)
12	6	14	**I'LL BE MISSING YOU** PUFF DADDY & THE FAMILY FEAT. 112 (BAD BOY/ARISTA)
13	11	3	**ALLEVIATE** ALLEVIATE (TRUTH MASTERS/CAREER)
14	14	7	**I'LL BE THERE FOR YOU/YOU LIKE THIS** ROME (GRAND JURY/EMI)
15	14	2	**BUTTA LOVE** JERRY WESLEY (SHAKERS)
16	29	3	**I CARE 'BOUT YOU** MILESTONE (LAFACE/ARISTA)
17	16	4	**AFTER 12...BEFORE 6** SAM SALTER FEAT. LUTHER VANDROSS (LV/VERVE)
18	20	3	**BACKYARD BOOGIE** BACKYARD BOYS (EPIC/SONY)
19	15	9	**GOTHAM CITY** R. KELLY (JIVE)
20	10	5	**TAKE IT TO THE STREETS** RAMPAGE FEAT. BUSTA RHYMES (MOTOWN)
21	18	2	**NEED YOUR LOVE** BOBBY VALENTINO (ROWDY/MOTOWN)
22	17	2	**BAMAMUSIC** BAMAMUSIC (MCA)
23	24	13	**THINGS AIN'T AIN'T THE SAME** DEBORAH COX (ARISTA)
24	17	8	**I DON'T KNOW WHERE IS ALL WE NEED** MARY J. BLIGE (MCA)
25	27	1	**INVISIBLE MAN** THE MURDERS (MERCURY)
26	23	5	**ALL I WANT** JANET (VIRGIN/DREAM WORKS/EPIC MOTOWN)
27	19	20	**G.H.E.T.T.O.U.T.** CHANGING FACES (BIG BOSS/ATLANTIC)
28	25	3	**AS WE LAY** SHAWN CHRISTOPHER (SEVEN ATLANTIC)
29	22	5	**HAVE A LITTLE MERCY** SHANICE (MOTOWN)
30	22	3	**WE CAN GET DOWN** MYSTIKAL (JIVE)
31	26	11	**BUT NOBODY** THE WHISPERS (SOLAR/CAPITOL/EMI) WITH VINCENT AND NICOLE
32	—	1	**QUEEN LATEEFAH** QUEEN LATEEFAH (TOMMY BOY)
33	30	9	**HAVEN'T YOU HEARD ABOUT LOVE** HAVEN (MCA)
34	27	13	**CAN'T LET GO** MARIAH CAREY (COLUMBIA)
35	—	1	**KISS AND TELL** BRANDY (ATLANTIC/WORK/EPIC)
36	28	11	**C U WHEN U GET THERE** COOLIO (TOMMY BOY)
37	35	15	**YOU BRING ME UP** SOLE (VIRGIN)

Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.

Songs: BMI/Warner-Tamerlane, BMI/HL/WBM
- **3 NEVER MAKE A PROMISE** (Warner-Tamerlane, BMI/Dawn Mountain, BMI/Onyxbeach, BMI/Moby, BMI/Trak, BMI/Def Jam, ASCAP/Def Jam South, ASCAP/Def Jam Music Group, ASCAP) HL/WMG
- **NOT TONIGHT (FROM NOTHING TO LOSE)** (Second Nature, BMI/Sony/ATV Songs, BMI/Pub, BMI/Jeff Lorber, BMI)
- **ONE WAY OR ANOTHER** (Sony, BMI/Jeff Lorber, BMI)
- **ON & POPPIN'** (Young Man Money, ASCAP)
- **PIECE OF MY HEART** (Jeff Gaffy, BMI/Mo Thug, BMI/Unichappell, BMI) HL/WMG
- **REMEMBER ME** (Sony, BMI/Jeff Lorber, BMI)
- **RETURN OF THE MACK** (Sony, BMI/Jeff Lorber, BMI)
- **SAY** (Sony, BMI/Jeff Lorber, BMI)
- **SHOW ME** (Sony, BMI/Jeff Lorber, BMI)
- **SOMEONE** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **SPECIAL** (Sony, BMI/Jeff Lorber, BMI)
- **SPLIT ME IN TWO** (Sony, BMI/Jeff Lorber, BMI)
- **STOMP** (Sony, BMI/Jeff Lorber, BMI)
- **SUNSHINE** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **TAKE IT TO THE STREETS** (Rampage, BMI/Sony/ATV Songs, BMI/Pub, BMI/Big Beat-LLC, BMI/Shaggy, BMI/Jeff Lorber, BMI)
- **TEARS** (Sony, BMI/Jeff Lorber, BMI)
- **THE LOVE SCENE** (Sony, BMI/Jeff Lorber, BMI)
- **THE RAIN (SUPA DUPA FLY)** (Sony, BMI/Jeff Lorber, BMI)
- **THE SWEETEST THING** (Sony, BMI/Jeff Lorber, BMI)
- **THEY REMIND ME (DF SEY)** (Crescent Point, BMI/Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **THINKING OF YOU** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **TOUCH ME TEASE ME** (Sony, BMI/Jeff Lorber, BMI)
- **TRUE LOVE** (Sony, BMI/Jeff Lorber, BMI)
- **U BLONG TO ME** (Sony, BMI/Jeff Lorber, BMI)
- **U CAN'T HIDE FOREVER** (Sony, BMI/Jeff Lorber, BMI)
- **UP JUMPS DA BOOGIE** (Sony, BMI/Jeff Lorber, BMI)
- **WHAT I GO TO SCHOOL FOR** (Sony, BMI/Jeff Lorber, BMI)
- **WHAT KIND OF MAN WOULD I BE** (Sony, BMI/Jeff Lorber, BMI)
- **WHAT'S STOPPING YOU** (Sony, BMI/Jeff Lorber, BMI)
- **WHEN YOU TALK ABOUT LOVE** (Sony, BMI/Jeff Lorber, BMI)
- **WHERE YOU BELONG** (Sony, BMI/Jeff Lorber, BMI)
- **WHO'S GONNA TAKE THE WEIGHT** (Sony, BMI/Jeff Lorber, BMI)
- **WHOOP! WHOOP!** (Sony, BMI/Jeff Lorber, BMI)
- **YOU MAKE ME WANNA...** (Sony, BMI/Jeff Lorber, BMI)
- **YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)** (Sony, BMI/Jeff Lorber, BMI)

Songs: BMI/Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP
- **48 THINKING OF YOU** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **b UP JUMPS DA BOOGIE** (Virginia Beach, BMI/Sony/ATV Songs, BMI/Pub, BMI/Big Beat-LLC, BMI/Shaggy, BMI/Jeff Lorber, BMI)
- **b WHAT I GO TO SCHOOL FOR** (Sony, BMI/Jeff Lorber, BMI)
- **b WHERE YOU ARE** (Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, BMI/Mix L. Quayson, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP)
- **b WHO'S GONNA TAKE THE WEIGHT** (Sony, BMI/Jeff Lorber, BMI)
- **b WHOOP! WHOOP!** (Sony, BMI/Jeff Lorber, BMI)
- **b YOU MAKE ME WANNA...** (Sony, BMI/Jeff Lorber, BMI)
- **b YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)** (Sony, BMI/Jeff Lorber, BMI)

Songs: BMI/Careers-BMG, BMI/Mariah Carey, BMI/Sweet Mix-LLC, ASCAP/Antonio "L.A." Reid, ASCAP/Babyface, ASCAP, BMI/Trak, BMI/Def Jam, ASCAP/Def Jam South, ASCAP/Def Jam Music Group, ASCAP
- **b YOU'RE MAKIN' ME HIGH** (Sony, BMI/Jeff Lorber, BMI)

Records are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

Billboard® TOP R&B ALBUMS™

SEPTEMBER 13, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	7	**PUFF DADDY & THE FAMILY** ▲ BAD BOY 73[illegible]/ARISTA (10 98/12 98) [illegible] weeks at No. 1	NO WAY OUT	1
				★ ★ ★ Hot Shot Debut ★ ★ ★		
(2)	NEW ▶		1	**VARIOUS ARTISTS** SICK WID' IT 45009*/RIVE (10 98/24 98)	SOUTHWEST RIDERS	2
3	3	2	5	**BONE THUGS-N-HARMONY** RUTHLESS 6340*/RELATIVITY (19 98/23 98)	THE ART OF WAR	1
4	4	6	20	**MARY J. BLIGE** ▲ MCA 11606* (10 98/16 98)	SHARE MY WORLD	1
5	5	4	5	**JOE** ● JIVE 41603* (11 98/16 98)	ALL THAT I AM	4
6	7	7	15	**GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲ 8 RITE 90093/INTERSCOPE (10 98/16 98)	GOD'S PROPERTY	1
7	2	3	4	**SOUNDTRACK** DEF JAM 537973*/MERCURY (11 98 EQ/17 98)	DEF JAM'S HOW TO BE A PLAYER	2
				★ ★ ★ Greatest Gainer ★ ★ ★		
(8)	12	—	2	**SOUNDTRACK** ARISTA 18975 (10 98/16 98)	MONEY TALKS — THE ALBUM	8
9	6	5	3	**SWV** RCA 67525* (10 98/16 98)	RELEASE SOME TENSION	5
10	8	8	8	**MISSY "MISDEMEANOR" ELLIOTT** EASTWEST 62062*/EEG (10 98/16 98)	SUPA OUPA FLY	1
11	10	13	10	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ● RUFFHOUSE 67974*/COLUMBIA (10 98 EQ/16 98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
12	11	15	15	**SOUNDTRACK** NO LIMIT 50643*/PRIORITY (10 98/16 98)	I'M BOUT IT	1
13	9	9	5	**MR. SERV-ON** NO LIMIT 50717*/PRIORITY (10 98/16 98) HS	LIFE INSURANCE	5
14	14	11	11	**MIA X** NO LIMIT 50705*/PRIORITY (10 98/16 98)	UNLAQY LIKE	2
(15)	NEW ▶		1	**THA ALKAHOLIKS** LOUD 67435*/RCA (10 98/16 98)	LIKWIQATION	15
(16)	NEW ▶		1	**MASTER P** NO LIMIT 50559*/PRIORITY (10 98/16 98)	GHETTO D	16
17	18	18	29	**ERYKAH BADU** ▲ KEDAR 53027*/UNIVERSAL (10 98/15 98)	BAQUIZM	1
18	13	12	9	**SOUNDTRACK** ▲ COLUMBIA 68169* (10 98 EQ/17 98)	MEN IN BLACK—THE ALBUM	2
19	20	19	20	**ROME** ● GRAND JURY 67441/RCA (10 98/15 98)	ROME	7
20	17	17	24	**THE NOTORIOUS B.I.G.** ▲ BAD BOY 73011*/ARISTA (19 98/24 98)	LIFE AFTER DEATH	1
21	19	16	13	**WU-TANG CLAN** ▲ LOUD 66905*/RCA (19 98/24 98)	WU-TANG FOREVER	1
(22)	27	26	41	**DRU HILL** ▲ ISLAND 524306 (10 98/16 98) HS	DRU HILL	5
23	15	10	5	**VARIOUS ARTISTS** SUAVE HOUSE 1585/RELATIVITY (10 98/15 98)	SUAVE HOUSE	4
24	22	20	47	**GINUWINE** ▲ 550 MUSIC 67685/EPIC (10 98 EQ/16 98) HS	GINUWINE... THE BACHELOR	14
(25)	24	25	11	**LOST BOYZ** UNIVERSAL 53072* (10 98/16 98)	LOVE, PEACE & NAPPINESS	2
(26)	NEW ▶		1	**CRU** VIOLATOR/DEF JAM 537607*/MERCURY (10 98 EQ/16 98) HS	DA DIRTY 30	26
27	26	24	10	**PATTI LABELLE** MCA 11642 (10 98/16 98)	FLAME	10
(28)	NEW ▶		1	**VANESSA WILLIAMS** MERCURY 536060 (10 98 EQ/16 98)	NEXT	28
29	21	14	4	**KILLARMY** WU-TANG 50633*/PRIORITY (10 98/16 98)	SILENT WEAPONS FOR QUIET WARS	10
30	23	22	28	**TRU** ▲ NO LIMIT 50660*/PRIORITY (12 98/18 98)	TRU 2 DA GAME	2
31	16	—	2	**O.C.** PAYDAY/FFRR 524399*/ISLAND (10 98/16 98)	JEWELZ	16
32	29	23	3	**SOUNDTRACK** INTERSCOPE 90131 (10 98/16 98)	HOOOLUM	23
(33)	35	33	11	**K-CI & JOJO** MCA 11613* (10 98/16 98)	LOVE ALWAYS	9
34	25	21	7	**MAXWELL** COLUMBIA 68515 (7 98 EQ/13 98)	MTV UNPLUGGED EP	15
35	28	40	3	**SOUNDTRACK** QWEST 46678/WARNER BROS. (10 98/16 98)	STEEL	28
36	31	28	74	**MAXWELL** ▲ COLUMBIA 66434* (10 98 EQ/16 98) HS	MAXWELL'S URBAN HANG SUITE	8
37	32	29	66	**MASTER P** ● NO LIMIT 53978*/PRIORITY (10 98/16 98)	ICE CREAM MAN	3
38	33	32	10	**TWISTA** CREATOR'S WAY/ATLANTIC 92757*/AG (10 98/15 98) HS	ADRENALINE RUSH	19
39	34	34	7	**THE O'JAYS** GLOBAL SOUL 31149*/VOLCANO (10 98/15 98)	LOVE YOU TO TEARS	14
40	37	39	43	**LIL' KIM** ▲ UNDEAS/ATLANTIC 92733*/AG (10 98/16 98)	HARD CORE	3
41	33	34	25	**SOUNDTRACK** ● COLUMBIA 67917 (10 98 EQ/16 98)	LOVE JONES: THE MUSIC	1
42	30	27	8	**ANT BANKS** PRIORITY 50698* (10 98/16 98)	BIG THANGS	1
(43)	64	35	12	**CHANGING FACES** ● BIG BEAT/ATLANTIC 92720*/AG (10 98/16 98)	ALL DAY, ALL NIGHT	6
44	42	43	64	**KENNY LATTIMORE** ● COLUMBIA 67125 (10 98 EQ/16 98) HS	KENNY LATTIMORE	19
45	34	37	14	**HEAVY D** ● UPTOWN 53033*/UNIVERSAL (10 98/16 98)	WATERBED HEV	1
(46)	NEW ▶		1	**VARIOUS ARTISTS** ARISTA 18977 (10 98/16 98	ULTIMATE HIP HOP PARTY 1998	46
47	40	47	5	**LISA STANSFIELD** ARISTA 18738 (10 98/16 98)	LISA STANSFIELD	30
(48)	49	—	2	**ROYAL FLUSH** BLUNT 6610*/TVT (10 98/16 98) HS	GHETTO MILLIONAIRE	48
49	45	45	10	**VARIOUS ARTISTS** SO SO DEF 67998*/COLUMBIA (10 98 EQ/16 98)	SO SO DEF BASS ALL-STARS VOL. II	26
(50)	57	68	5	**EARTH, WIND & FIRE** PYRAMID 72864/RHINO (10 98/15 98)	IN THE NAME OF LOVE	50
51	43	42	12	**CAPONE-N-NOREAGA** PENALTY 3041*/TOMMY BOY (10 98/15 98)	THE WAR REPORT	4
(52)	NEW ▶		1	**COOLIO** TOMMY BOY 1180* (11 98/16 98)	MY SOUL	52
53	41	31	9	**SOUNDTRACK** ● TOMMY BOY 1169 (11 98/16 98)	NOTHING TO LOSE	5
54	46	46	44	**MAKAVELI** ▲ DEATH ROW [illegible]*/INTERSCOPE (10 98/16 98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
55	47	44	26	**SCARFACE** ▲ RAP-A-LOT/NDO TRYBE 42799*/VIRGIN (10 98/16 98)	THE UNTOUCHABLE	1
56	52	48	10	**BROWNSTONE** MJJ/WORK 67524/EPIC (10 98 EQ/16 98)	STILL CLIMBING	16
(57)	NEW ▶		1	**VARIOUS ARTISTS** BOSS 70012/SWERVE (10 98/14 98)	HEAT	57
58	48	38	5	**RAMPAGE** VIOLATOR/ELEKTRA 62022*/EEG (10 98/16 98)	SCOUTS HONOR ...BY WAY OF BLOOD	15
59	50	50	82	**2PAC** ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19 98/24 98)	ALL EYEZ ON ME	1
60	51	47	52	**BLACKSTREET** ▲ INTERSCOPE 90071* (10 98/16 98)	ANOTHER LEVEL	1
61	36	34	47	**702** BIV 10 530738*/MOTOWN (8 98/16 98) HS	NO DOUBT	24
(62)	58	54	9	**GHETTO TWIINZ** RAP-A-LOT/NDO TRYBE 44438/VIRGIN (10 98/15 98) HS	IN THAT WATER	36
63	54	56	63	**TONI BRAXTON** ▲ LAFACE 26020/ARISTA (10 98/16 98)	SECRETS	1
				★ ★ ★ Pacesetter ★ ★ ★		
(64)	77	78	10	**SUGA FREE** SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10 98/16 98) HS	STREET GOSPEL	40
(65)	65	67	17	**ALLURE** TRACK MASTERS/CRAVE 67848*/EPIC (10 98 EQ/16 98) HS	ALLURE	23
66	63	60	53	**112** ▲ BAD BOY 73009/ARISTA (10 98/15 98)	112	5
67	62	55	11	**EN VOGUE** ▲ EASTWEST 62057/EEG (10 98/16 98)	EV3	8
(68)	68	65	53	**AALIYAH** ▲ BLACKGROUND/ATLANTIC 92715/AG (10 98/16 98)	ONE IN A MILLION	2
69	60	53	6	**BONEY JAMES** WARNER BROS. 46548 (10 98/16 98) HS	SWEET THING	49
(70)	70	57	34	**PEGGY SCOTT-ADAMS** MISS BUTCH 4003/MARDI GRAS (10 98/16 98) HS	HELP YOURSELF	9
71	61	61	27	**SOUNDTRACK** ● JIVE 41604* (11 98/16 98)	BOOTY CALL	4
72	56	59	41	**FOXY BROWN** ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10 98 EQ/16 98)	ILL NA NA	2
73	53	51	20	**GHETTO MAFIA** DOWN SOUTH 2003/FULLY LOADED (9 98/15 98) HS	STRAIGHT FROM THE OEC	49
74	67	74	10	**THE BEATNUTS** RELATIVITY 1508* (10 98/15 98) HS	STONE CRAZY	38
75	69	62	15	**KRS-ONE** ● JIVE 41601* (10 98/16 98)	I GOT NEXT	2
76	66	52	10	**THE LADY OF RAGE** DEATH ROW 90109*/INTERSCOPE (10 98/16 98)	NECESSARY ROUGHNESS	7
77	55	49	5	**D-SHOT** SHOT 41602/JIVE (10 98/15 98)	SIX FIGURES	21
78	64	58	42	**SOUNDTRACK** ▲ WARNER SUNSET/ATLANTIC 82961/AG (11 98/17 98)	SPACE JAM	5
79	59	63	5	**KILO ALI** ORGANIZED NOIZE 90128*/INTERSCOPE (10 98/16 98) HS	ORGANIZED BASS	44
80	71	71	44	**BABYFACE** ▲ EPIC 67293* (10 98 EQ/16 98)	THE DAY	4
81	72	76	7	**DJ POOH** DA BOMB/ATLANTIC 92752*/AG (10 98/15 98) HS	BAD NEWZ TRAVELS FAST	34
(82)	NEW ▶		1	**SHAGGY** VIRGIN 44487* (10 98/16 98)	MIDNIGHT LOVER	82
(83)	84	77	68	**THE ISLEY BROTHERS** ▲ T-NECK 524214/ISLAND (10 98/16 98)	MISSION TO PLEASE	2
84	74	70	41	**TONY TONI TONE** ▲ MERCURY 534250 (10 98 EQ/16 98)	HOUSE OF MUSIC	10
85	76	97	31	**RAHSAAN PATTERSON** MCA 11559 (9 98/12 98) HS	RAHSAAN PATTERSON	48
86	78	69	9	**LIL' KEKE** JAM DOWN 1005 (10 98/16 98) HS	DON'T MESS WIT TEXAS	43
87	73	75	34	**SILKK** NO LIMIT 50591*/PRIORITY (10 98/16 98)	THE SHOCKER	6
88	75	85	12	**ERIC BENET** WARNER BROS. 46270 (10 98/15 98) HS	TRUE TO MYSELF	38
(89)	NEW ▶		1	**VARIOUS ARTISTS** THUMP 4100 (10 98/16 98)	OLD SCHOOL MIXX	89
90	79	81	19	**ZHANE** ILLTOWN 530751*/MOTOWN (10 98/16 98)	SATURDAY NIGHT	8
91	83	86	71	**KIRK FRANKLIN AND THE FAMILY** ▲ GOSPO CENTRIC 72127 (9 98/13 98)	WHATCHA LOOKIN' 4	3
92	32	64	45	**WESTSIDE CONNECTION** ▲ LENCH MOB 50583*/PRIORITY (10 98/16 98)	BOW DOWN	1
93	98	—	7	**98 DEGREES** MOTOWN 530796* (6 98/10 98) HS	98 DEGREES	93
94	93	12	60	**SOUNDTRACK** ▲ ARISTA 18951 (10 98/16 98)	THE PREACHER'S WIFE	1
95	93	96	19	**TEDDY PENDERGRASS** SURefire 13045/WIND-UP (10 98/16 98)	YOU AND I	24
96	93	64	10	**CRAIG MACK** STREET LIFE 75521*/ALL AMERICAN (10 98/16 98)	OPERATION: GET DOWN	17
97	93	88	48	**CURTIS MAYFIELD** WARNER BROS. 46346 (10 98/16 98)	NEW WORLD ORDER	24
98	90	96	62	**KEITH SWEAT** ▲ ELEKTRA 61707*/EEG (10 98/16 98)	KEITH SWEAT	1
99	85	91	91	**VARIOUS ARTISTS** ● NO LIMIT 50658*/PRIORITY (10 98/16 98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
(100)	NEW ▶		1	**187 FAC** PENALTY 3045*/TOMMY BOY (10 98/15 98)	FAC NOT FICTION	100

○Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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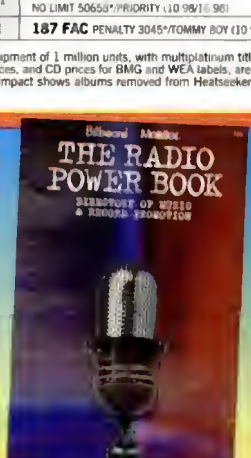
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Hurley Hits New Stride With His Silky Soul Sound

BACK IN GAME: What an absolute thrill it is to witness the return of house music pioneer **Steve "Silk" Hurley** to the dancefloor.

Yeah, we're aware that he's been periodically cranking out club remixes over the past few years. But it was hard to view these jams as little more than perfunctory efforts. Perhaps he was distracted by the flirtatious advances R&B execs heaped upon him following the crossover hits he helmed for **Ce Ce Peniston** and **Chantay Savage**. Or maybe he was simply disillusioned by the unfairly fickle, flavor-of-the-moment mentality of the dance world. Regardless of the reason, his jams were sadly lacking.

With "The Word Is Love," however, Hurley offers a shrewdly crafted single that not only illuminates his formidable skills as a producer and songwriter, it also sparks with the high degree of raw soul that has made him a legendary club figure. Released on his own Chicago-based Silk Entertainment Records, the track features an appropriately forceful and sassy vocal by newcomer **Sharon Pass**. She



Bangin' Beats. Boston-based production team the Fitch Brothers share a laugh during a recent remix session for "Only You" by Atlantic batter Linda Eder. Marc "DJ Skew" Pirrone, left, and Lenny Bertoldo have been earning props lately for their work with a growing string of club acts that include Robin S., Gina G. Amber, White Town, and Crystal Waters. The lads plan to begin work on several of their own compositions this fall.

glides through a song wrapped with a slippery, funk-vibed bassline and topped with a vibrant, sing-along chorus. The real hook of the track comes during a percussion breakdown, during which a posse of dudes indulge in a little street-corner-styled vocal doodling.

"The Word Is Love" is already gathering bouquets of critical roses from wise underground programmers, as it's drawing airplay during WGCI Chicago's mix show. It's an appealing preview into the Hurley-helmed compilation "The Voices Of Life," which matches the producer with a bevy of divas, including Mel'Isa Morgan, **Ann Nesby**, **Sabrina Johnston**, **Vernessa Mitchell**, **Deniria Champ**, and **Tina Moore**. Sounds hot, doesn't it? With Hurley hitting an intriguing new creative stride, we're salivating at the contents of this collection.

BOYS ON FILM: With Capitol Records prepping for the release of **Duran Duran**'s umpteenth album, "Medazzaland" (see story, page 16), we could not resist taking a twirl through some of the act's classic hits to see how this new set measures up. Of course, it was only fitting that we take this journey by way of the group's vast video output.

Aaah, the high school and early-college memories triggered by "New Moon On Monday" and "Save A Prayer" (we were never one for "Planet Earth" or "Girls On Film"). And remember "Wild Boys" and "The Reflex"? Could pop lyrics be more obtuse? Years later, we're still burning brain cells trying to dissect these songs. The videos don't help, of course. In fact, they only clouded the cause with equally vague (if not wildly sexual) imagery. It hardly mattered, though. The hooks were as sticky as bubble gum, and the musicianship was astonishingly sturdy. These lads were far from respected back then, but a glance back in time proves that former band member **Andy Taylor** was quite the unsung guitar hero, while **Nick Rhodes** remains a deft keyboardist.

"Medazzaland" holds up surprisingly well by comparison. Unlike the act's efforts in recent years, this album shows founding members Rhodes and Simon **LeBon** letting go of the desire to reek out and simply climbing into cool beats and quirky melodies—and without the crutch of a typically over-the-top Duran Duran videoclip. Look beyond the first single, "Electric Barbarella," and bathe in the blatant narcissism of "Big Bang Generation" and the hip-thrusting grunts of "Be My Icon." With ample commitment from the label, a top 40 resurrection could be in the offing for the band.

RIDE THE GROOVE: Why aren't more people digging "Shelter" by the **Brand New Heavies**? It's easily the most satisfying—and woefully underappreciated—collection of the band's career. Its low commercial profile is particularly puzzling given the potency of new front woman **Siobahn Gar**ret, who brings an infectious brand of songwriting and a richly expressive voice to the table. The world gets another chance to discover this project with the onset of "You Can De It," a hearty, **James Brown**-styled throwback jam that dares to mix upbeat and vigorous live funk groove that is completely accessible to early-morning and naturally downtempo dancefloors. Although we can't imagine moving beyond the band's sterling recording of this **One Way** disco-era chestnut, mainstream turntable hounds should find **Richard "Humpty" Vission** and **Pete Lorimer**'s lively, disco-inflected remix quite useful. In fact, it's flashy enough to even trigger fantasies of a pop crossover.

And that splash of soul is enough for ya, chump on "Faithful (Is It Whatcha Want)" by **Key To Life Featuring Monica Hughes**. Enduring basement-level obscurity, here's another of his reliably strong and rubbery deep-house basslines beneath a fine vocal turn by Monica. Both **Eric Beall** and Jim **"Maraal" Caruso** that is warmed with a spicy chorus and spirited instrumentation. Hughes wails away with deep verve here, leaving the listener hankering for more. And if word on the street is accurate, Muzio is planning a proper Key To Life house album with the singer. It would certainly be a smart move.

The **Carpenters**' sleeper classic "Calling Occupants Of Interplanetary Craft" is such a natural selection for revival by the Euro-NRG generation that we cannot help but wonder why it has taken so long for it to happen. In any case, **Jackie Clune** gives the song an appropriately reverent reading, while veteran producer **Ian Anthony Stephens** underlines her eerily soundalike performance with futuristic keyboards and rhythms that swerve from a skittling break-beat pace to throbbing trance-disco. The CD pressing of this Rumour U.K. release is bolstered by the inclusion of a fine original tune, "Remember Me," which pleads for approval from **Le Click** disciples.

IN THE MIX: It remains to be seen how kids will bond with **Jane Jacks**, son's tunefully atmospheric new single "Got 'Til It's Gone," which previews her forthcoming Virgin album, "The Velvet Rope." But we're willing to bet the rent that clubland has a field day with the jam, which rolls a slinky hiphop groove beneath a free-form vocal and a maddeningly catchy sample of **Joni Mitchell**'s "Big Yellow Taxi." And those who can't get with the easy-paced original version are likely to connect with **Armand Van Helden**'s version, which was still in production at press time. Goodness knows where he'll take the song. But it'll no doubt be wicked good fun.

The folks at Priority Records appear to be getting mighty serious about gaining visibility in the dance field. The rap-dominated label is adding four more volumes to its promising new "Ultra Mix" compilation series.

The purpose of these sets is to showcase up-and-coming club DJs, as well as new and familiar jams. It's a savvy marketing move that promotes the concept of DJs as credible artists. These editions focus on four well-regarded Los Angeles jocks. **Tony Large** handles "The Best Of Tribal America" (our personal favs, with raw yummers by **Funky Green Dogs**, **Matt Wood**, and **Joi & Jorio**), while **Rafael M.** mixes "Euro-Dance" (which is riddled with cute underground imports like "La Batteria" by **Baby Doc**) and **DJ Raw** blends "Drum'N'Bass." **Manny Lehman** rounds things out by helming "Euro-Dance Hi-NRG." Check 'em out.

On another compilation tip, have a listen to "Club Life," a Hi-Bias collection that shines a much-needed light on the underrated Canadian scene. Cuts like "Universal Dream" by **Temperance**, "Do You Have Another One" by **Oval Emotion**, and "Da Beat Goes" by **Red 5** lean heavily toward American-spiced house music but with enough unique twists to keep punters on their toes—literally and figuratively.

Hi-Bias has another winning collection in the form of "Rhythm Formula," a double album featuring some of the label's nifty acts, including **Redlight** ("Thankful") and **Michelle Blade** ("Crying Over You"). Applause to label honchs **Nick Fiorucci** for keeping the label afloat with one juicy jam after the next for nearly a decade now.

Barely a day goes by when a salivating A&R exec isn't phoning in search of hot unsigned artist tips. Well, here's a juicy one. One of the cooler demos to land on our desk in recent weeks comes all the way from Zurich, where singer/tunesmith **Chris Bwalye** is churning out piles of States-friendly funk/dance ditties.

Adventurous import buyers may recognize the Uganda-born artist from "Fantasizing," a single he issued on EMI-Switzerland in '96. Despite its sticky hook, shuffling grooves, and a vocal warmly reminiscent of **Seal**, the cut failed to catch on beyond the underground. He's now unsigned and shopping a tape that includes such peppered potential hits as "Concentrate," "How Can I Forget," and "Wanna Get To Know You." Factor in a wildly videogenic image, and you have the makings of a major star. Anyone need a referral?

by Larry Flick

Billboard HOT Dance Breakouts
SEPTEMBER 13, 1997
CLUB PLAY
1. LOVE IS ALIVE 3RD PARTY DVB
2. CLOSER THAN CLOSE ROSIE GAINES BIG BANG IMPORT
3. FEEL COOL TOP KAT MOONSHINE
4. WORD IS LOVE VOICES OF LIFE / SILK / HURLEY FEAT THE VOICES OF LIFE SILK
5. ON SILENT WINGS TINA TURNER VIRGIN
MAXI-SINGLES SALES
1. BUST MINE NATURAL ELEMENTS
2. MEN OF STEEL SHAQUILLE O'NEAL
3. BREAKAWAY FRANCE JOLI POPULAR
4. GETAWAY SHAUNA DAVIS POPULAR
5. WHY DON'T YOU DANCE WITH ME FUTURE BREEZE ULTRA
Breakouts: Titles with future chart potential, based on play or sales reported this week.

Lisa Gets Real. Lisa Stansfield, right, chills in New York with Arista dance promoter Danny Coniglio during a recent visit to the States. Stansfield is stepping in support of her sterling new self-titled collection, which is bolstered by the single "Never, Never Gonna Give Ya Up." The track is a faithful rendition of Barry White's pop/soul evergreen, sporting vibrant club remixes by Frankie Knuckles, Hani, Mark Picchiotti, and the team of Steven Nikolas and Brandan Sibley. Meanwhile, U.K. punters have just been served "The Line," a funk-fortified jam that has been reconstructed by Loop Da Loop, Ashley Beedle, Hippi Torales, and Ian O'Brien. That cut will not be available in the States in tha foreseeable future, as Arista is tentatively planning to issue the previous U.K. hit "Tha Real Thing" as the project's next stateside single.

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CLUB PLAY

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/PRODUCTION LABEL	ARTIST
★★★ No. 1 ★★★				(week at No. 1)	
1	7	3	4	HELLO MODERN PROMO/ATLANTIC	◆ POE
2	8	8	8	WHEN YOU TALK ABOUT LOVE MCA 55358	◆ PATTI LABELLE
3	3	6	9	HOUSE ON FIRE KINETIC 43578/EPIC	◆ ARKARNA
4	6	13	9	SHOW ME KING STREET 1067	URBAN SOUL
5	2	11	3	YOU'RE NOT ALONE RCA 64904	◆ OLIVE
6	11	21	3	SALVA MEA ARISTA 13397	◆ FAITHLESS
7	12	15	7	SHADOWS OF THE PAST JELLYBEAN 2525 PULSE FEAT. ANTOINETTE ROBERSON	
8	10	14	7	DON'T SAY YOUR LOVE IS KILLING ME MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
9	14	19	6	GET UP, STAND UP GROOVILICIOUS 343/STRICTLY RHYTHM	PHUNKY PHANTOM
10	1	3	9	THINGS JUST AIN'T THE SAME ARISTA 13381	◆ DEBORAH COX
11	6	7	8	SONG FOR MY BROTHER GIANT STEP/BLUE THUMB 31070/GIP	GEORGE BENSON
12	2	2	10	MUSIC IS PUMPING NERVOUS 20265 PEOPLE UNDERGROUND FEATURING SHARON WILLIAMS	
13	15	18	7	OH LA LA LA (DE) AMERICA 5369	◆ 2 EIVISSA
14	19	23	6	HOLD YOUR HEAD UP HIGH REAL TIME 204/STRICTLY RHYTHM BORIS DLUGOSCH PRESENTS BOOOM!	
15	9	8	10	TIC TIC TAC ARIOLA 46230	◆ CARRAPICHO
16	20	26	4	WHATEVER CASTWEST 6392/LEGS	◆ EN VOGUE
17	18	22	7	COCO JAMBOO WARNER BROS. PROMO	MR. PRESIDENT
18	16	10	14	DIN DA DA WAVE 50020	◆ KEVIN AVIANCE
19	17	1	13	THIS MAN MOONSHINE 88438	KELLEE
20	21	30	4	I SAY A LITTLE PRAYER WORK 78997	◆ DIANA KING
21	28	34	4	REMEMBER ME CM 005/CAMPORT	◆ BLUE BOY
22	27	29	5	MIGHTY HIGH POPULAR IMPORT	GLORIA GAYNOR FEATURING THE TRAMMPS
23	29	36	4	IT'S LIKE THAT SMILE 90069/PROFILE	RUN-D.M.C. VS. JASON NEVINS
24	24	11	13	AROUND THE WORLD SONIA 38636/WRG/IN	◆ DAFT PUNK
25	30	32	4	PEACE TRAIN FLIP IT 44000/MRN 21	◆ DOLLY PARTON
26	32	43	3	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
27	26	27	6	LOVE'S HERE (AT LAST) MAW 2059	JUDY ALBANESE
28	31	41	4	FLYING HIGH NERVOUS 20074	BYRON STINGILY
★★★ Power Pick ★★★					
29	45	—	2	NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO	◆ LISA STANSFIELD
30	24	24	12	AND THEN THE RAIN FALLS SMILE 90057/PROFILE	◆ BLUE AMAZON
31	25	20	12	ONE MORE NIGHT TOMMY BOY 786	AMBER
32	39	48	3	ALRIGHT WORK PROMO	◆ JAMIROQUAI
33	22	16	13	I'M TALKING TO YOU SFP 9612	SHAMPALE CARTIER
34	38	45	3	TOP OF THE WORLD MCA 55384	QUIDARELLA
35	34	46	3	BITCH CAPITOL PROMO	◆ MEREDITH BROOKS
36	33	25	8	TO BE LOVED EDEL AMERICA 5369	◆ LUCE DRAYTON
37	44	—	2	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR	JOI CARDWELL
38	40	44	3	NO ONE BUT YOU H.O.L.A. 34102/TSUNAMI	◆ VERONICA (FEATURING CRAIG MACKI)
39	42	47	3	FOOLING WITH MY LOVE WAWO 1252	GISELE JACKSON
40	23	12	13	ENCORE UNE FOIS ULTRA/FFRR 002/ISLAND	◆ SASH!
★★★ Hot Shot Debut ★★★					
41	NEW ▶	1	1	WHY DON'T YOU DANCE WITH ME (LITTLE TOT)	◆ FUTURE BREEZE
42	46	—	2	SAFE SPV 080/PIAT	JIMMY SOMERVILLE
43	37	39	6	MAKE U FEEL SFP 9615	E-N FEATURING CEEVOX
44	NEW ▶	1	1	AIN'T TALKIN' 'BOUT DUB 550 MUSIC 78043/EPIC	◆ APOLLO FOUR FORTY
45	48	—	2	DO WATCHA GO VINYL 4 60021	HYPER GO GO & ADEVA
46	NEW ▶	1	1	EVERYBODY JAM! LOGIC 50174	◆ SCATMAN JOHN
47	36	33	5	PARTAY FEELING STRICTLY RHYTHM 12307 B CREW FEAT. BARBARA TUCKER, DALAE, ULTRA NATE AND MONE	
48	NEW ▶	1	1	YEAH RAGING BULL 7008	JESSE SAUNDERS
49	41	31	11	KEEP ON GROOVIN' MUSIC PLANT 049	ONE VISION
50	35	17	13	THE WAY TWISTED 052/SBMCA	◆ FUNKY GREEN DOGS

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE /RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.

SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1/Hot Shot Debut ★★★			(week at No. 1)	
1	NEW ▶	1	HONEY (M) (T) 11 COLUMBIA 78558	◆ MARIAH CAREY
2	1	14	I'LL BE MISSING YOU (M) (T) (U) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
3	2	7	MO MONEY MO PROBLEMS (T) (U) BAD BOY 71029/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
4	6	8	FREE (T) (U) STRICTLY RHYTHM 12513	◆ ULTRA NATE
5	8	— 2	BARBIE GIRL (T) (U) MCA 55393	◆ AQUA
6	3	4	NOT TONIGHT/CAN DO YOU (T) (U) JIVE/TOMMY BOY 1557/ZAC	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
7	7	3	6	BIG BAD MAMMA (T) VOLATILE/DEEP JAM 571441/MERCURY	◆ FOXY BROWN FEATURING DRU HILL
8	13	— 2	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) TI/MERCURY 574761	◆ BRIAN MCKNIGHT FEAT. MASE
9	8	8	9	I SAY A LITTLE PRAYER (T) (U) WORK 78997/EPIC	◆ DIANA KING
10	14	13	11	THINGS JUST AIN'T THE SAME (T) (U) ARISTA 13381	◆ DEBORAH COX
11	4	19	13	SOMETHING GOIN' ON (T) (U) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
★★★ Greatest Gainer ★★★					
12	26	15	3	AROUND THE WORLD (T) SONIA 38636/VIRGIN	◆ DAFT PUNK
13	19	— 2	NEED YOUR LOVE (T) KEDAR 86129/UNIVERSAL	◆ BIG BUB FEAT. QUEEN LATIFAH & HEAVY O
14	9	7	6	TAKE IT TO THE STREETS (M) (T) (U) VOLATILE/DEEP JAM 6384/LEGS	◆ RAMPAGE FEAT. BILLY LAWRENCE
15	15	12	7	FIX (T) (U) INTERSCOPE 95012 ◆ BLACKSTREET WITH SPECIAL GUESTS DR. DIRTY BASTARD & SLASH
16	25	9	7	NEVER MAKE A PROMISE (T) ISLAND 572083	◆ DRU HILL
17	20	6	4	GOTHAM CITY (T) (U) JIVE 42484	◆ R. KELLY
18	12	16	7	YOU'RE NOT ALONE (T) (U) RCA 64904	◆ OLIVE
19	17	— 15	I GOT DAT FEELIN' (M) (T) CLR/AMERICAN 43898/WARNER BROS.	DJ KOOL
20	16	11	5	HEY AZ (T) H2O TRIBE/DM 586/DEF MUSIC/IN	◆ AZ FEATURING SWV
21	NEW ▶	1	1	BUBBLIN' (T) VOLATILE/DEEP JAM 571525/MERCURY	◆ CRU
22	10	10	7	SOMEONE (T) RCA 64927	◆ SWV (FEATURING PUFF DADDY)
23	23	20	12	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	◆ BACKSTREET BOYS
24	11	— 2	THE HIATUS (T) MERCURY 574731	◆ DIAMOND
25	29	1 — 2	ALL I WANT (T) (U) 10/CAPITOL 86058/1/MOTOWN	◆ 702
26	NEW ▶	1	1	IT'S ALRIGHT (T) TOMMY BOY 402	◆ QUEEN LATIFAH
27	45	— 2	SALVA MEA (T) ARISTA 13397	◆ FAITHLESS
28	21	— 2	REMINDING ME (OF SEF) (T) RELATIVITY 1627	◆ COMMON FEATURING CHANTAY SAVAGE
29	NEW ▶	1	1	LIKWIDATION (T) LOUD 64965/RCA	◆ THA ALKAHOLIKS
30	RE-ENTRY	15	WHO YOU WIT (T) QWEST 43863/WARNER BROS.	◆ JAY-Z
31	RE-ENTRY	9	DIN DA DA (T) (U) WAVE 50020	◆ KEVIN AVIANCE
32	22	18	6	C U WHEN U GET THERE (T) (U) TOMMY BOY 785	◆ COOLIO FEATURING 40 THEVZ
33	28	29	14	IN A DREAM (T) (U) ROBBINS 72012	ROCKELL
34	32	22	6	NIGHTMARE (T) (U) GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG
35	27	14	4	DON'T SAY YOUR LOVE IS KILLING ME (T) (U) MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
36	18	17	10	PEACE TRAIN (T) (U) FLIP IT 44000/MRN 21	◆ DOLLY PARTON
37	31	24	3	2 BECOME 1 (U) VIRGIN 38609	◆ SPICE GIRLS
38	RE-ENTRY	5	THE WAY (T) (U) TWISTED 55260/MCA	◆ FUNKY GREEN DOGS
39	36	— 2	BACKYARD BOOGIE (T) PRIORITY 53282	◆ MACK 10
40	47	50	5	ENCORE UNE FOIS (T) ULTRA/FFRR 002/ISLAND	◆ SASH!
41	37	— 2	REMEMBER ME (T) (U) CM 005/CAMPORT	◆ BLUE BOY
42	RE-ENTRY	3	IT'S LIKE THAT (T) (U) SMILE 90069/PROFILE	RUN-D.M.C. VS. JASON NEVINS
43	RE-ENTRY	3	FLYING HIGH (T) NERVOUS 20074	BYRON STINGILY
44	NEW ▶	1	1	LEARN 2 LUV (T) (U) NORVOUS 20248	◆ KIM ENGLISH
45	NEW ▶	1	1	RETURN OF THE ORIGINAL MANCHMAK'S DANCE (T) BASEMENT BOYS 014	DJ DJ
46	24	23	24	A LITTLE BIT OF ECSTASY (T) (U) CLASSIFIED/TIMBER 21900/TOMMY BOY	◆ JOCELYN ENRIQUEZ
47	NEW ▶	1	1	GUNJA HONORS (T) (U) HUSH 6612	OEAD RINGAZ
48	48	45	6	HOODLUM (T) LOUD 9501/INTERSCOPE	◆ MOBB DEEP FEATURING BIG NOYD & RAKIM
49	46	25	29	RETURN OF THE MACK (T) (U) ATLANTIC 85443/AG	◆ MARK MORRISON
50	33	39	6	I CAN LOVE YOU/LOVE IS ALL WE NEED (T) MCA 55363	◆ MARY J. BLIGE

◯ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (U) CD maxi-single availability. © 1997 Billboard/BPI Communications.

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All By Myself

"All By Myself" by SO EMOTIONAL
ZYX 66075-8/-12



A Race For Life. Loretta Lynn and NASCAR veteran racer Bill Elliott will serve as grand marshals for the Mark Collie Celebrity Race for Diabetes Research, to be held Oct. 8 at the Nashville Speedway. The event has raised more than $1 million in the past. Pictured, from left, are Collie, Lynn, and Elliott.

Adkins Gets 'Big Time' Radio Push

Capitol Nashville Touts One-Of-A-Kind Voice

■ BY CHET FLIPPO

NASHVILLE—Trace Adkins is the only male singer nominated for the Country Music Assn.'s (CMA) prestigious Horizon Award at the upcoming CMA Awards show (to be staged and telecast Sept. 24), and his record label intends to promote him accordingly, most notably at country radio.

Capitol Nashville president Scott Hendricks says Adkins is establishing himself apart from other emerging country singers and that his new album, "Big Time," due for release Oct. 21, will reinforce that.

After being named best new male artist by the Academy of Country Music earlier this year, Adkins has two CMA nominations (the other is for video of the year). Hendricks says the award and the nominations reflect Adkins' growing stature in country music.

"I think this album will catapult him into the ranks where he should be in the industry," Hendricks says, "and earn him the respect he deserves, because his voice is so unique. In a day and time where we've got country clones coming at you from left and right to the point where you can't tell who's imitating Garth Brooks or George Strait, nobody ... *nobody* sounds like Trace. And to me that's what makes long careers and great careers and distinguished careers."



Capitol senior VP/GM Pat Quigley agrees. "The No. 1 focus of the product," he notes, "is going to be around his voice. I know a lot of the times you can focus around the song—which obviously we'll do—but we do want to showcase the fact that he has a unique voice, a one-of-a-kind voice."

Hendricks, who produced the album, says he sees a maturing process with Adkins in this project. "He's in a different frame of mind from the first album. I think his confidence is showing through on this album. There's real artistic growth here, all the way from song selection to performances."

Adkins claims he felt comfortable putting together the album because he and Hendricks have a secure working relationship. "Come this October," Adkins says, "it'll be two years we've known each other, and we're good friends now. So when we went into the studio this time there wasn't any of the nervousness on my part, and it was relaxed and fun. We did better stuff on this album."

The current single, "The Best Of Mine," which Adkins sang at his wedding this summer, is one of two songs on the album he co-wrote. The song debuted at No. 54 on Billboard's Hot Country Singles & Tracks chart last issue and moves to No. 39 this issue.

Hendricks says the choice of "The Best Of Mine" as the first single was not immediately obvious. "There are a lot of songs that are potential singles from this album, and I just believe that 'The Best Of Mine' is a classic country song, a classic performance by Trace."

Adkins, who wrote the song with Kenny Beard, says it wasn't tailored to his wedding, but it lent itself to such an occasion. "We got the idea from the film 'Phenomenon,' " he says, "and we were both afraid that it was too powerful and too big an idea for two old boys from north Louisiana to be able to write. We were a little afraid of it and really took our time to write it and make it the best we possibly could. When we saw [the scene that inspired the song] in the movie, we said, 'Whoa! There's you a country song.' I know there's lots of other writers in town who saw that movie and were writing the exact same song."

KKBQ Houston VP of programming Dene Hallum added the single to his playlist the first week and says, "I think it's a great record that keeps the traditional thing going and the baritone-sexy-voice thing going."

Hallum adds, "I've only heard bits and pieces of the album and heard a couple of cuts here and there, but the song that to me stood out is this Texas song, 'Snowball In El Paso.' I think that's a great fucking song. *I love* that song. And it's not because I live in Texas—believe me, that is not an advantage to a record per se. But I thought that was a really, really good song."

Quigley says that after emphasizing the uniqueness of his voice, the second key element in promoting Adkins is country radio.

"I keep hearing about how important country radio is," he says. "I have made a purchase—I think the total figure is $1,250,000—in radio time [for Capitol artists], of which Trace is probably going to get $400,000. So, I'm going to make a significant commitment to advertise Trace where people are hearing his music. Am I sure I'm right? No, not at all. But my point is this: If somebody said to you that everybody is down at the ice cream store, that wouldn't be a bad place to put an ad up. If everybody is going to

(Continued on page 47)

MMN Makes A Home In Music City; DreamWorks Nashville Signs Travis

DATA COME TO NASHVILLE: The forward-looking nature of Nashville's music industry has been further buttressed by the opening of a Nashville operation by perhaps the leading entertainment consumer data collection and marketing company. Music Marketing Network (MMN), which has offices in New York and Los Angeles, has worked extensively with labels and artists in the pop field, and, says company president **Paul Chachko**, Nashville was a natural next move.

"We've been rather successful in our other territories," Chachko tells Nashville Scene, "and we felt Nashville was a market we should make a large commitment to and not just do it from one of the other territories. We didn't want just an L.A. sales rep or account executive from New York to deal with Nashville. So we decided to hire somebody from the community and open an office."

The company hired **Debe Fennell** as director of marketing and **Chris Fenoglio** as director of merchandising.



by Chet Flippo



Fennell formerly worked for Skip Stevens Promotions here and at Curb and BNA. "We're an information company," she says of MMN, which offers a variety of tailored marketing and awareness campaigns based on customer data. "We begin with bounce-back cards, which we design for each piece of product. We're working with Mercury and MCA here now in their bounce-back program. We collect the data and maintain databases for them—databases are expensive and cumbersome to maintain. A lot of companies gather bounce-back data and don't know what to do with it. That's our primary business. We can't replace radio, television, or press or retail, but we're kind of the link that completes the circle."

Fenoglio previously developed the Music City General Store on the QVC Network and was CEO of Fan Management Inc. "We'll be bringing direct-to-consumer links for record labels and managers," he says. "One big example is licensed merchandise, which we can target directly. We've built up such a big database of country music buyers that we know what they want to buy and that they don't always want to have to join a fan club or wait for a concert to buy merchandise. There hasn't been one single retail outlet where they could buy a variety. Now we sell directly through space advertising, and there's one 800 number. We also have a large catalog program. And we offer CD inserts, which are partly bounce-back cards and are also merchandise offers. So we have a licensed merchandise arm for the country music industry. We offer what the customer can't get at Wal-Mart. Country music fans are loyal and are hungry for merchandise."

PEOPLE: **Randy Travis** is the first signing by the new DreamWorks Nashville label. Travis, who left Warner/Reprise Nashville earlier this year, will go into the studio in October for an early 1998 release. DreamWorks, meanwhile, is close to locating a Music Row home. Magnatone Records is leaving its Music Row location to move in with parent company Speer Communications at the latter's complex on Dickerson Road. The red brick Magnatone building—9,000-square-feet of space at 1516 16th Ave. S.—will be leased to DreamWorks if current talks lead to a lease agreement.

Bryan White has spent the past two years raising funds for the Federal Employees Education Assistance Fund to provide college tuition for children who were injured, killed or orphaned by the 1995 Oklahoma City bombing, and he now reports that the fund has reached its goal of $10.5 million. White says he will now turn his attention to fund raising for a memorial to be built at the bombing site. A bill before Congress would make such a memorial a national monument. White plans to take a model of the memorial on tour to raise public awareness. . . . White's latest studio project is a narration of "Jack And The Beanstalk" for the "Froggy's Country Storybook" cassette series on Virginia Records of Mamaroneck, N.Y. Free Willis narrates "Goldilocks And The Three Bears" in the series' other current release. Handleman is distributing.

Sons Of The Desert will be the opening act for **Tim McGraw's** Everywhere tour, which begins Sept. 13 at the Sandstone Amphitheater in Bonner Springs, Kan. . . . **Jimmie Davis'** 98th birthday will be celebrated with a tribute show Thursday (11) at the Strand Theatre in Shreveport, La. **Merle Haggard** will lead a coterie of friends honoring the Country Music Hall of Fame member and former Louisiana governor . . . **Jerry Lee Lewis** will observe his 62nd birthday Sept. 28 with a barbecue at his ranch in Mississippi, just south of Memphis. Tickets are $50 for adults and $10 for children, with proceeds going to the Jerry Lee Lewis Scholarship Fund. Lewis is promising tours of the ranch and his "Killer Kar Kollection," entertainment, pony rides, and all the barbecue you care to eat. Call 601-429-1250.



Tracking. Asylum Records artist Kevin Sharp has been sharpening his racing skills and recently placed third in a Brooks & Dunn-sponsored Legends Race at the Nashville Speedway. Sharp, left, accepts his prize from Miss Nashville Speedway Michele Tate.

Billboard® HOT COUNTRY SINGLES & TRACKS™

SEPTEMBER 13, 1997

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 102 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (S)/SONGWRITER(S)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	16		**SHE'S GOT IT ALL** 3 weeks at No. 1 B.CANNON N.WILSON (D.WOMACK/C.WISEMAN)	● KENNY CHESNEY (C) (D) (N) BNA 64884	1
2	2	9	10	**WE WERE IN LOVE** T.BROWN/M.D.SANDERS (J.SHAMBLIN)	● TOBY KEITH (V) MERCURY 574636	2
3	3	10	10	**THERE GOES** K.STEGALL (M.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13007	7
4	3	9	10	**HOW WAS I TO KNOW** T.BROWN/M.P.BRUNER (G.NICHOLSON)	● JOHN MICHAEL MONTGOMERY ATLANTIC AMERICA 87147	9
5	5	8	18	**DANCIN', SHAGGIN' ON THE BOULEVARD** D.COX/J.ALABAMA (H.CHANEY/J.GEATHEY/J.D.MILLER)	● ALABAMA (V) RCA 64843	5
6	9	11	15	**HOW YOUR LOVE MAKES ME FEEL** W.C.LEE/R.MAINEGRA (MARTY BRUCE)	● DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	6
7	10	13	15	**WHAT THE HEART WANTS** J.HOBBS/C.FAY (T.R.HUBBARD/D.PRATER)	COLLIN RAYE EPIC ALBUM CUT	7
8	4	2	15	**HOW DO I LIVE (FROM "CON AIR")** D.FOSTER/T.NELSON (D.WARREN)	● TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72012	2
9	12	12	17	**THE SHAKE** M.WRIGHT/C.MURPHY (C.SMITH)	● NEAL MCCOY ATLANTIC ALBUM CUT	9
10	13	14	13	**THE FOOL** M.MCCARN/C.CHAPIN/C.STEGLL (ELLSWORTH)	● LEE ANN WOMACK MCA 72010	10
11	15	15	16	**DAY IN, DAY OUT** P.WORTHY (M.GOLEY/T.MENSY/JGH)	DAVID KERSH CURB ALBUM CUT	11
12	17	21	7	**HOW DO I GET THERE** C.FARREN (D.GATZ/B.C.FARREN)	DEANA CARTER (V) CAPITOL NASHVILLE 17646	12
13	16	16	11	**GO AWAY** K.STEGALL MORGAN (S.SMITH/C.MILLSAP/L.RUSS)	● LORRIE MORGAN (C) (D) (V) BNA 64864	13
14	11	6	20	**CARRYING YOUR LOVE WITH ME** G.FUNDIS/K.STEGALL (K.STEGALL/G.FUNDIS)	● GEORGE STRAIT MCA ALBUM CUT	1
				★★★ AIRPOWER ★★★		
15	21	32	11	**EVERYWHERE** S.GALLOWAY (T.TROUSDALE/M.C.WISEMAN/M.REID)	● TIM MCGRAW CURB ALBUM CUT	15
16	18	18	9	**YOU AND YOU ALONE** T.BROWN (K.)	● VINCE GILL (V) MCA NASHVILLE 72011	16
17	5	3	18	**DRINK, SWEAR, STEAL & LIE** M.MCCARN/C.CHAPIN/C.STEGALL (H.PARTRIDGE)	● MICHAEL PETERSON 143 ALBUM CUT/PUBLISHING	3
				★★★ AIRPOWER ★★★		
18	20	23	8	**IF YOU LOVE SOMEBODY** D.FOSTER (V.FARREN/J.STEELE)	KEVIN SHARP 143 ALBUM CUT/PUBLISHING	18
				★★★ AIRPOWER ★★★		
19	19	19	15	**IT'S ALL THE SAME TO ME** K.STEGALL (M.MCCARN/C.CHAPIN/C.LASSETER)	BILLY RAY CYRUS (V) MERCURY 574640	19
20	7	4	16	**HOW A COWGIRL SAYS GOODBYE** T.BROWN/M.D.SANDERS (T.LAWRY/J.D.)	● TRACY LAWRENCE (C) (D) ATLANTIC 87140	4
21	26	36	4	**IN ANOTHER'S EYES** A.REYNOLDS (D.SOUTH/J.STEVENS/M.D.SANDERS)	TRISHA YEARWOOD AND GARTH BROOKS MCA NASHVILLE 72012	21
22	29	41	3	**HONKY TONK TRUTH** K.STEGALL (M.D.SANDERS/D.LYN/K.K.WILLIAMS/L.WILSON)	● BROOKS & DUNN (V) ARISTA NASHVILLE 13127	22
23	14	7	20	**COME CRYIN' TO ME** T.BROWN/M.D.SANDERS (R.SLOCUM/M.D.SANDERS)	LONESTAR (C) (D) (V) BNA 64841	1
24	23	25	12	**THIS NIGHT WON'T LAST FOREVER** T.BROWN (D.HUDSON/M.P.BRUNER)	● SAWYER BROWN CURB ALBUM CUT	23
25	25	28	7	**LOVE IS THE RIGHT PLACE** K.STEGALL (E.HILL/T.NELSON/B.H.HERRON, T.SIMS)	● BRYAN WHITE (C) (D) (V) ASYLUM 64851	25
26	27	27	15	**NOTHIN' LESS THAN LOVE** T.BROWN (B.CANNON/T.SHAPIRO)	● THE BUFF-ALO CLUB WARNER BROS. ALBUM CUT	26
27	28	31	6	**HELPING ME GET OVER YOU** K.STEGALL (T.TROUSDALE/M.C.WISEMAN)	● TRI-VIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	27
28	22	24	14	**IT'S YOUR LOVE** T.BROWN/K.STEWART (C.MCGRAW/S.SMITH)	● TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73023	1
29	31	34	11	**ALL LIT UP IN LOVE** J.BROWN (J.MILLER)	● DAVID LEE MURPHY (C) (D) (V) MCA NASHVILLE 72011	29
30	36	37	7	**THANK GOD FOR BELIEVERS** K.STEGALL (K.CHESNEY/M.WRIGHT/J.CHINGO)	● MARK CHESNUTT MCA NASHVILLE 72012	30
31	18	10	9	**SHUT UP AND DRIVE** C.BUSH (T.SHERRILL/B.CANNON/C.CHAPIN)	● CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72012	10
32	41	62	9	**SOMETHING THAT WE DO** C.BUSH (T.SHERRILL/C.BLACK/L.EWING)	CLINT BLACK (V) RCA 64861	32
33	35	38	12	**HOLE IN MY BOOT** T.BROWN (T.NELSON/D.ROBBINS/T.STEPHENSON)	● BLUE (C) (D) (V) ARISTA NASHVILLE 13004	33
34	38	44	6	**WATCH THIS** J.STEVENS/C.WALKER (A.SMITH/B.BARNES/J.HARRIS)	● CLAY WALKER GIANT ALBUM CUT/RELEASE	34
35	39	46	5	**PLEASE** K.FAITH/T.HASSELBLAD/T.JENNINGS/T.HAGELEEN)	● TIM KINLEY (C) (D) EPIC 78696	35
36	34	26	14	**DOWN CAME A BLACKBIRD** M.SPENCER (P.JEFFRIES/P.SMITH/T.SHAW)	● LILA MCCANN ASYLUM ALBUM CUT	26
37	40	48	7	**WHAT IF IT'S YOU** M.MCCARTHY (J.GLASS/C.MUSGRAVE/J.E.DORSEY)	● REBA MCENTIRE (V) MCA NASHVILLE 72001	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (S)/SONGWRITER(S)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
38	30	74	4	**SOMEBODY SLAP ME** M.MCCARN/C.CHAPIN/C.STEGALL (H.PARTRIDGE)	● JOHN ANDERSON (C) (V) MERCURY 574640	22
39	68	—	2	**THE REST OF MINE** S.HENDRICKS, T.JACKSON (L.GEAD)	● TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	39
40	74	74	7	**I'M YOUR MAN** T.BROWN/M.D.SANDERS/M.D.SANDERS)	● JASON SELLERS (C) (D) (V) ARISTA NASHVILLE 13007	40
41	10	27	18	**STILL HOLDING ON** S.HENDRICKS, M.D.SANDERS (C.BROWN/C.BERG/W.STUART)	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64900	11
42	63	68	6	**YOU CAN'T GET THERE FROM HERE** S.HENDRICKS (M.MARTIN)	LEE ROY PARNELL (C) (D) CAPITOL 17774	74
43	74	60	7	**NICK'S LUCK** T.BROWN/S.D.LAPPETTE/M.MAHER (S.HENDRICKS/G.NICHOLSON)	● RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58430	43
44	59	70	3	**YOU WALKED IN** B.J.ROLAND (B.MCCORMICK/B.R.JAMES)	● LONESTAR (C) (D) BNA 64942	44
45	62	—	2	**LAND OF THE LIVING** B.JAMES/M.D.SANDERS (M.PATTON/T.SYLLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	45
46	60	34	20	**HE LEFT A LOT TO BE DESIRED** R.BOWLES (T.DUBOIS/T.SHAPIRO)	● RICOCHET (C) (D) (V) CAPITOL 58429	18
47	44	46	10	**THREE CHORDS AND THE TRUTH** B.MONTGOMERY (H.SANDERS/H.A.BROWN)	● SARA EVANS (C) (D) (V) RCA 64876	44
48	55	55	9	**ANOTHER PERFECT DAY** M.MCCARN/C.CHAPIN/C.STEGALL (H.PARTRIDGE)	● BLAKE & BRIAN (C) (D) (V) CURB 73024	48
49	51	56	5	**LOVE TRAVELS** B.MOORE, M.WHITE (B.MAYO/JWH, JR.)/M.LIGAN)	KATHY MATTEA (C) MERCURY 574639	49
50	48	49	4	**YOU LIGHT UP MY LIFE** M.D.SANDERS (J.BROOKS/M.D.SANDERS)	● LEANN RIMES (C) (D) (V) CURB 73020	48
51	47	43	14	**HOW DO I LIVE** C.HOWARD, W.J.BENEY, M.HORN (D.WARREN)	● LEANN RIMES (C) (D) (V) CURB 73020	43
52	61	67	4	**LIVING IN A HOUSE FULL OF LOVE** M.WRIGHT, B.REID, C.MURPHY (B.BEATHEL)	GARY ALLAN (V) DECCA 78108	52
53	46	45	9	**RIDIN' OUT THE HEARTACHE** K.STEGALL (E.HILL/T.SHAPIRO/T.SIMS)	TANYA TUCKER (V) CAPITOL NASHVILLE 19626	45
54	64	73	3	**HAND OF FATE** J.KNOTT, D.HOPKINS, W.LUNN, M.BOBLETT)	● SONS OF THE DESERT EPIC ALBUM CUT	54
55	57	58	6	**WICHITA LINEMAN** K.STEGALL (J.WEBB)	● WAYLON & WILLIE (C) (D) (V) LEGACY 67855	55
				★★★ HOT SHOT DEBUT ★★★		
56	NEW ▶		1	**FROM HERE TO ETERNITY** B.CUMMINGS/L.HUTTON/M.PETERSON/E.CORMIER)	● MICHAEL PETERSON WARNER ALBUM CUT	56
57	65	—	2	**TODAY MY WORLD SLIPPED AWAY** T.BROWN & STRAIT (M.MEGUIRE/D.STEWART)	GEORGE STRAIT (V) MCA NASHVILLE 72018	57
58	69	64	18	**DON'T LOVE MAKE A DIAMOND SHINE** T.BROWN, D.ROBBINS (M.DEERE)	TRACY BYRD (V) MCA NASHVILLE 72012	17
59	NEW ▶		1	**BLINK OF AN EYE** B.CANNON (B.BEGLEY/M.BOBLETT)	RICOCHET COLUMBIA ALBUM CUT	59
60	53	51	9	**FLUTTER** T.BROWN (J.MARKHAM/T.T.BOOH)	● JACK INGRAM BUTTERFLY ALBUM CUT	51
61	67	63	4	**A WOMAN LIKE YOU** K.STEGALL (B.BEGLEY/M.D.SANDERS)	● MATT KING ATLANTIC AMERICA 87146	61
62	60	40	11	**SOMETHIN' LIKE THIS** T.BROWN (T.NELSON/B.H.HERRON/B.WILLIAMS)	● JOE DIFFIE (C) (D) (V) EPIC 78696	40
63	NEW ▶		1	**THAT TRAIN DON'T STOP** T.BROWN (M.MCCARN/C.CHAPIN/C.STEGALL)	● MARTINA MCBRIDE (C) (D) (V) RCA 64900	63
64	63	57	17	**LUCKY IN LOVE** K.STEGALL (T.TROUSDALE/T.SHAPIRO/B.DALE JR.RAINEAU)	● SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13083	57
65	66	69	5	**NAKED TO THE PAIN** D.JOHNSON (D.HUDSON/M.D.SANDERS)	● JAMES BONAMY (C) (D) EPIC 78679	65
66	71	61	16	**BUTTERFLY KISSES** B.CLOCK (B.MAHER, D.GARCIA/B.E.THOMAS)	● RAYBON BROS. (C) (D) (V) MCA NASHVILLE 72018	37
67	72	74	24	**CLOUDY** K.WILSON/D.D.DORSEY/M.D.SANDERS)	DWIGHT YOAKAM REPRISE ALBUM CUT	47
68	71	68	7	**AMAZING AMY PRAYER** B.P.HAYES, W.C.PARKS, S.HITE)	● SKIP ENSLEY WORD NASHVILLE ALBUM CUT	68
69	70	74	6	**JUST TO SEE YOU SMILE** B.CAUTHEN/T.HUGHES/M.NESLER/T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	69
70	75	7	7	**OPEN** T.BROWN/B.J.P.MORLEY/C.DAVIS/J.CAIN/S.SEERY)	COLLIN RAYE EPIC ALBUM CUT	70
71	NEW ▶		1	**A BROKEN WING** M.BERRY/T.MARTIN/J.HOUSE/S.HOGIN/P.BARNHART)	MARTINA MCBRIDE RCA ALBUM CUT	71
72	74	74	6	**SHE KNOWS ME BY HEART** B.DUTTON (B.MCDILL/B.E.BRANNON/J.WEST, JR.WEISS)	SEMINOLE (C) (D) (V) CURB SOUNDCHECK/73	72
73	NEW ▶		1	**ONE SOLITARY TEAR** T.BROWN (T.NELSON/B.H.HERRON/B.WILLIAMS)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13083	73
74	73	60	9	**WARNING SIGNS** K.STEGALL (D.KING/S.WILLIAMS/B.WEST, JR.WEISS)	● BILL ENGVALL WITH SPECIAL GUEST JOHN MICHAEL MONTGOMERY WARNER BROS. ALBUM CUT	56
75	RE-ENTRY		7	**THE WAY SHE'S LOOKING** J.COOK (J.BROWN) (J.COOK/J.BROWN)	RAYBON BROS. (C) (D) MCA NASHVILLE 72018	64

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ● Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. Ⓒ 1997, Billboard/BPI Communications, Inc.

Billboard® Top Country Singles Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

SEPTEMBER 13, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★No. 1★★★ 6 weeks at No. 1	
1	1	1	13	**HOW DO I LIVE** ▲ CURB 73027	LEANN RIMES
2	2	2	18	**IT'S YOUR LOVE** ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
3	NEW ▶		1	**YOU LIGHT UP MY LIFE** CURB 73027	LEANN RIMES
4	3	3	15	**BUTTERFLY KISSES** ● MCA NASHVILLE 72016	RAYBON BROS.
5	4	4	15	**DRINK, SWEAR, STEAL & LIE** REPRISE 17379/WARNER BROS	MICHAEL PETERSON
6	5	5	33	**HERE'S YOUR SIGN (GET THE PICTURE)** ● HOWIE BOS. (VH1)	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
7	9	20	3	**PLEASE** EPIC 78696/SONY	THE KINLEYS
8	7	12	3	**LOVE IS THE RIGHT PLACE** ASYLUM 64152/EEG	BRYAN WHITE
9	6	7	15	**THE LIGHT IN YOUR EYES/BLUE** CURB 73059	LEANN RIMES
10	10	9	6	**GO AWAY** BNA 64914/RCA	LORRIE MORGAN
11	12	14	5	**WE WERE IN LOVE** MERCURY 574636	TOBY KEITH
12	13	13	23	**THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD** CURB 73016	SAWYER BROWN
13	8	10	11	**SHE'S GOT IT ALL** BNA 64894/RCA	KENNY CHESNEY
14	16	16	5	**SHUT UP AND DRIVE** MCA NASHVILLE 72012	CHELY WRIGHT
15	14	11	5	**SOMEBODY SLAP ME** MERCURY 574640	JOHN ANDERSON
16	20	21	4	**THANK GOD FOR BELIEVERS** DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
17	15	15	8	**HOLE IN MY HEART** ARISTA NASHVILLE 13092	BLACKHAWK
18	11	4	13	**HOW DO I LIVE** MCA NASHVILLE 72015	TRISHA YEARWOOD
19	17	8	11	**HERE'S THE DEAL/BUTTERFLY KISSES** CURB 73023	JEFF CARSON
20	19	17	9	**PEACE TRAIN** FLIP IT 64000/WIN 21	DOLLY PARTON
21	18	18	12	**LUCKY IN LOVE** ARISTA NASHVILLE 13083	SHERRIE AUSTIN
22	23	23	34	**A GIRL'S GOTTA DO** WHAT A GIRL'S GOTTA DO/WHERE HELL NOTICE HER NOW BNA 64797/RCA	MINDY MCCREADY
23	21	19	25	**LITTLE THINGS** CAPITOL NASHVILLE 58630	TANYA TUCKER
24	22	22	23	**BETTER MAN, BETTER OFF** ATLANTIC 83004/AG	TRACY LAWRENCE
25	NEW ▶		1	**WICHITA LINEMAN** COLUMBIA 78653/SONY	WADE HAYES

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER

by Wade Jessen

FIVE TIMES THREE: Since we began publishing point-of-sale data in the May 25, 1991, Billboard, it's been fairly unusual for three titles to debut simultaneously in the top 10 on Top Country Albums, and prior to this issue's triple delivery, it's happened more than once during the same year, much less three times. Triple top-10 openers occurred once in both 1994 and 1996, and earlier this year in the April 26 and Aug. 2 issues. Opening at No. 1 with Hot Shot Debut honors, **Trisha Yearwood**'s "(Songbook) A Collection Of Hits" moves 126,000 units and enters The Billboard 200 at No. 4. Meanwhile, **Collin Raye**'s his package sets up shop at No. 5 on the country list and No. 38 on the big chart with more than 28,000 units, followed by **Martina McBride**'s "Evolution," which bows at No. 10 on Top Country Albums and at No. 86 on The Billboard 200.

This is Yearwood's first No. 1 on the country list. Her Billboard 200 position also represents a career high. "Anderson Merchandisers led the way the first week, and we saw some really gratifying numbers from Target stores," says **Dave Weigand**, sales and marketing VP for MCA Nashville. "We're looking for explosive growth over the next few weeks as the duet with **Garth Brooks** [Fighting Mad] hits radio." That song, "In Another's Eyes," rises 20-21 on Hot Country Singles & Tracks, with an increase of 687 spins.

Yearwood's best-of set is the fourth title to debut at No. 1 on Top Country Albums so far this year, and all three previous titles had Target opening weeks. **Tim McGraw**'s "Everywhere" sold 224,000 units during its inaugural week in the June 21 Billboard, while **George Strait**'s "Carrying Your Love With Me" and **LeAnn Rimes**' "Unchained Melody/The Early Years" bowed with 194,000 and 166,000 units, respectively.

HIGH-WATER MARKS: Each of the three titles that enter Top Country Albums represents the biggest opening weeks for these artists. Trisha Yearwood set her prior record with "Thinkin' About You," which bowed at No. 3 March 4, 1995, with 35,000 pieces. **Collin Raye**'s "I Think About You" scanned 22,000 units at No. 40 in the Sept. 13, 1997, Billboard, and **Martina McBride**'s "Wild Angels" sold 11,000 units to enter at No. 17 in the Oct. 14, 1995, issue.

Raye's new set will also be worked at Christian bookstores by Word Nashville, but due to partially dissimilar content, the Christian version will compete on our Top Contemporary Christian chart based exclusively on sales from those bookstores. Since the primary content of both sets is Raye's country hits, the Christian bookstore version will also be eligible for the country chart. Christian stores began scanning these sets Sept. 1.

ALL LIT UP: With more than 16,000 units, **LeAnn Rimes** pops on Top Country Singles Sales at No. 3 with her reprise of "You Light Up My Life" (Country Corner, Billboard, Aug. 23) and enters Hot 100 Singles at No. 56. Compared with the stout sales, airplay at country radio has been sluggish, with detections at 64 of our 162 monitored stations. Rimes opened at No. 49 in the Aug. 23 issue, with airplay detected at 109 stations. The following week it held at No. 49.

Meanwhile, Rimes' version of "How Do I Live" holds at No. 1 on Top Country Singles Sales with more than 93,000 units and jumps 5-4 on the Hot 100, which ties the peak position for a country record on that chart. **Billy Ray Cyrus** rose to No. 4 there in 1992 (See Hot 100 Singles Spotlight, page 107).

Tyrl Hubbard – Lonesome Dog / Sheet Music Diff

- **29 ALL LIT UP IN LOVE** (Old Desperados, ASCAP/BC) 0, 45
- **30 ANOTHER PENTECOST DAY** (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) 18, 1
- **31 ANSWER TO MY PRAYER** (Monica, ASCAP/Maverick, ASCAP/MCA, ASCAP/Scott Rose, BMI) NEW
- **32 BLINK OF AN EYE** (Warner-Tamerlane, BMI/Hothboy-Hothboy, BMI/Stardrock Angel, ASCAP/Warner-Tamerlane, BMI) 1, 1
- **33 A BROKEN WING** (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Cross Keys, BMI) 0, 0
- **34 BUTTERFLY KISSES** (Polygram Int'l, ASCAP/Dandem, SESAC) 14, NEW
- **35 CHARTING YOUR LOVE WITH ME** (Warner-Tamerlane, BMI/Sam's Jammin', BMI/Sony/ATV Cross Keys, BMI) NEW
- **36 CLAUDETTE** (Roy Orbison, BMI/Songs Of Polygram Int'l, BMI/Soldano/Orbison, BMI) HE
- **37 COME CHYIN' TO ME** (Sony/ATV Tree, BMI/Red Throw Rock, BMI/Stardrock Angel, ASCAP/Mark D., ASCAP) 19, 1
- **38 DANCIN', SHAGGIN' ON THE BOULEVARD** (Maypop, BMI) NEW
- **39 DAY IN, DAY OUT** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Full Keel, BMI/Thomajan, BMI) NEW
- **40 DON'T LOVE MAKE A DIAMOND** SMINE (Glenn, ASCAP/Hendricks-Music, ASCAP/Sony/ATV Cross Keys, ASCAP) 0, 0
- **41 DOWN CAME A BLACKBIRD** (M Score, BMI/Hidden Waves, BMI/Newkumz, ASCAP) NEW
- **42 DRINK, SMOKE, STEAL & LIE** (Warner-Tamerlane, BMI/SMC, ASCAP/Full Keel, BMI) 0, 0
- **43 EVENTHWEAVE** (Akins, ASCAP/Daddy Rabbit, ASCAP/Blue Blues, ASCAP) NEW
- **44 FLUTTIN** (Honey, BMI/Two Bugger, BMI) NEW
- **45 THE FOOL** (Hall Of Fame, BMI/Bill Mack, BMI/Cal-Ite Sound, SESAC/Mountain Phyrit, SESAC) NEW
- **46 GET OVER IT** (Warner-Tamerlane, BMI/Warner-Tamerlane, BMI/Full Keel, BMI) 0, 0
- **47 GO AWAY** (EMI Blackwood, BMI/Starstruck Angel, ASCAP/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) 19, NEW
- **48 HANG OF FIFE** (MB, ASCAP/Lane, ASCAP/Warner-Tamerlane, BMI/Arden The Bridge, BMI) NEW
- **49 HE LEFT A LOT TO BE DESIRED** (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) 16, 1
- **50 HELPING ME GET OVER YOU** (Post Oak, BMI/Jackson, ASCAP/Akins, ASCAP) 15, NEW
- **51 HOLE IN MY HEART** (EMI April, ASCAP/Desmobile, BMI/Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI) NEW
- **52 HONKY TONK TRUTH** (Sony/ATV Songs, BMI/Showdry, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **53 HOW DO I LIVE** (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **54 HOW DO YOU SAY GOODBYE** (Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **55 I'LL BE THERE** (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **56 I'LL TALL SOME OF THE BLUES AWAY** (Songs Of Polygram Int'l, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **57 I'M GONE** (Sony/ATV Songs, BMI/Showdry, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **58 I'M HOLDIN' MY OWN** (Stardrock Writers Group, ASCAP/Stardrock Angel, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **59 IF YOU LOVE SOMEBODY** (Farenell, ASCAP/Full Keel, BMI/Stardrock Angel, ASCAP/Sony/ATV Cross Keys, ASCAP) 0, 0
- **60 I'M YOUR MAN** (Stardrock Writers Group, ASCAP/Stardrock Angel, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **61 AN ANGEL'S KISS** (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI/Cal-Ite, BMI) NEW
- **62 IT'S ALL THE SAME TO ME** (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **63 IT'S NOW OR NEVER** (Gladys Music, BMI/Elvis Presley Enterprises, ASCAP/Elvis Presley, BMI) NEW
- **64 JUST TO SEE YOU SMILE** (Music Corp. Of America, BMI/Chatterbox Music Corporation, BMI/Sony/ATV Cross Keys, BMI) 0, 0
- **65 KING OF THE LIVING** (MCA, ASCAP/Delta Kappa Songs, ASCAP/Tom Collins, BMI) NEW
- **66 LIVING IN A HOUSE FULL OF LOVE** (EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **67 LONELY NIGHT, SHORT PLACE** (Careers-BMG, BMI/Sony/ATV Cross Keys, ASCAP/Careers-BMG, ASCAP/EMI Christian, ASCAP) NEW
- **68 LOVE ME** (Sony/ATV Songs, BMI/Showdry, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **69 LOVE WAS IN LOVE FIRST** (Sony/ATV Songs, BMI/Lady Bug, BMI/Sony Bug, BMI/Newbucky Girl, BMI) 0, 0
- **70 MAKES TO THE POINT** (G-C-R, ASCAP/Warner-Tamerlane, BMI/Cori Chobels, BMI) NEW
- **71 MCCRACKEN** (Warner-Tamerlane, BMI/Blanche Barbs, BMI/Trotsky, BMI) NEW
- **72 NOBODY'S TO BLAME** (Sony/ATV Songs, BMI/Showdry, BMI/Sony/ATV Cross Keys, ASCAP/Full Keel, BMI) 0, 0
- **73 OPEN ARMS** (West High Nightmare, BMI) NEW
- **74 OUT OF MY HEAD** (Songs Of Polygram Int'l, BMI/Songs Of Polygram Int'l, BMI) HE
- **75 THE REST OF MINE** (MCA, ASCAP/Sawnig Company, ASCAP/Malone, ASCAP/Leggs Bayou, ASCAP)
- **76 SHE'S GONE, GONE, GONE** (Songs Of Peer, BMI/Cal Ite Sound, SESAC/Stardrock Angel, BMI/EMI Blackwood Music, BMI) 0, 0
- **77 SHE'S GOT IT ALL** (Cedar, ASCAP/Tresa Wedge, ASCAP/Warner-Tamerlane, BMI/Sony/ATV Cross Keys, BMI) NEW
- **78 SHE'S GOT IT ALL** (Cedar, ASCAP/Tresa Wedge, ASCAP/Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP/Daddy Rabbit, ASCAP) NEW
- **79 SHUT UP AND DRIVE** (Music Corp. Of America, BMI/Mr. Music Corp, BMI/Sony/ATV Cross Keys, BMI) 0, 0
- **80 SOMEBODY SLAP ME** (Songs Of Polygram Int'l, BMI/Harper Bob, ASCAP/Morvak, BMI) HI, NEW
- **81 SOMETHING THAT WE DO** (Blackwood, BMI/Acuff-Rose, BMI) NEW
- **82 SOMETIMES** (Warner-Tamerlane, BMI/Cedar, ASCAP/Tresa Wedge, ASCAP/Sony/ATV Cross Keys, BMI/Dawnrid Dunes, BMI) NEW
- **83 STILL MISSING YOU** (Blackwood, BMI/Wedgewood Avenue, BMI/Grant Brand, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Sony/ATV Cross Keys, BMI) NEW
- **84 THANK GOD FOR BELIEVERS** (EMI Blackwood, BMI/Akins Acme Springer, BMI/Big Quest, BMI) HI

ADKINS GETS 'BIG TIME' RADIO PUSH

(Continued from page 45)

country radio to hear the music, then my thinking is, 'That's not a bad strategy.'"

Quigley, who moved from EMI New York to Capitol Nashville and has worked closely with Brooks, says he feels powerful radio is starting to resurface and rethink their relationships with country radio.

"I do think that the record labels," he says, "need to revisit them, because it seems like a good strategy that we give our money back to the country radio stations that helped it, we need it. We should show our commitment to country radio. So, Trace will be the first artist we've done tour money and put it right back to country radio."

The campaign, which is still being defined, will focus on the single and the album. It will also include national promotions on Adkins during the fourth quarter one with WUSN (US99) Chicago, another with his Chevy truck commercials, and a possible performing appearance at the Macy's Thanksgiving Day parade in New York.

"The key thing for us," Quigley notes, "is to make sure that Trace has as many households as possible."

Quigley says that Capitol has some cards up its sleeves for the major campaigns in 1998 involving all Capitol artists, including Brooks. "Everybody loves the idea [of major country campaigns]," he says, "and the reason is that Garth broke New York. So people who didn't have the courage or the belief that country could be that big, notable, I think they're changing their minds quickly. I mean I personally believe that country music is the most marketable music in the United States."

Quigley says that Capitol's retail plans for Adkins will not deviate noticeably from the norm. "He'll have his own free-standing displays that he hasn't had before, and he'll have his three-dimensional header cards," he says. "He will have a very dramatic retail presence in the first spring." Quigley says it's premature to discuss that and emphasizes that radio will get the push this year.

Responding to word of the Capitol radio campaign, KKBQ's Hallum says, "It's about time record companies made a major commitment to radio, because too many of the co-op dollars with accounts like Wal-Mart or Blockbuster have gone to newspaper advertising. That's obviously a *rinse*d medium and not an aural medium. It's better they go right to the source—radio —and not just depend on airplay alone. The record companies have been advertising on TV in recent years, and although radio gets scattered buys, there haven't been any kinds of strong statements like this one by Capitol. I'm glad that they're doing it, because I know that they will see results."

Hallum says tests done at his station, most notably by Atlantic Records Nashville, have shown that radio spots are well-received. "Live spots on morning drive, especially," he says, "have had enormous results. Very good results. They tried it with Tracy Lawrence's album, and it debuted at No. 1 in Houston in SoundScan. So it translates into sales."

Adkins says he was initially uncomfortable with only one song on the album. "Size Jane Run" is obviously derived from the old-fashioned bookshoot Dick, Jane, and Spot. Adkins says, "In all honesty, I have to tell you that's the one song that Scott Hendricks just took a chance on that I made me sing. He said, 'Man, this is a hit song. It's just commercial as hell, and as soon as you hear the first couple of beats, the dancefloors at clubs are gonna fill up.' And I said, 'Well, man, you know me, I don't worry too much about that commercial bullshit. I'm just telling you the song lyrically is about *nothing*. It ain't about anything.' But he really likes it's a hit song. So, that was kind of my concession."

Now, he says, he's included the song in his live show and is getting positive audience reactions. "They love it," he says. "It's a fun, little-old lightweight song, and, you know, you gotta have that every now and then. Can't every song be as heavy as I would like for them to be. I'm not up there crying and making people go home and slash their wrists."

Hendricks says, "It's just a clever song and fun. It's one of our fun-factor songs that I think you need to have to make an album. It's just fun. It's nice to remember Pretty Good Country-body knows who Dick and Jane are."

One cut that departs from current album practices is the inclusion of the traditional folk song "Wayfaring Stranger."

"We actually cut that over a year ago," says Hendricks, "for a compilation album ['Amazing Grace 2' on Sparrow], and it turned out to be so good and so efficient from anything that we had ever cut together that we felt that we needed to include it here. It's a unique version of the song. It's the first thing we've ever done without drums, and you don't miss them. It's entertaining."

Adkins says "Wayfaring Stranger" is special to him because he first sang gospel.

Adkins surprised the Capitol A&R staff, who initially rejected the song "Lonely Won't Leave Me Alone" because it required a falsetto voice—far from his booming baritone. "Man,' I told them," he says, "I've been doing falsetto for years and years singing in those beer joints."

Another departure for Adkins is his contribution to the upcoming Capitol Nashville Christmas project. Deana Carter, John Berry, and Adkins all sing on it. One of Adkins' cuts is "The Christmas Song."

Says Hendricks, "Trace and I will always cherish that recording of 'The Christmas Song' because we wanted to arrange it differently than any version we've ever heard before, because everybody on this planet has sung that. So we wanted something different, and I think we got it. You can actually dance to Trace's version, slow dance to it. It really makes you want to slow dance. His voice on that is magical."

The Christmas project, says Quigley, will be a radio promotional item. "The cost for a retail Christmas project at this point would be prohibitive," he says. "So we'll do a radio promotion, and the basis of the radio promotion will be this: 'You can't buy this music anywhere, but you can get it here for free.'"

Adkins has also, says Hendricks, cut a version of the Christmas song for a Chevrolet truck commercial.

"We took the song 'Big Time,'" says Hendricks, "and made a really cool Chevrolet truck commercial out of it. Hopefully, that will catch on, and it could become the next 'Like A Rock.'"

Adkins is managed by Borman Entertainment and is booked by the William Morris Agency. His publishing is by Sawnig Cumpny, administered by WB Music Corp. (ASCAP).

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

Billboard® TOP COUNTRY ALBUMS™

SEPTEMBER 13, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / TITLE — LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
				★★★ No. 1/HOT SHOT DEBUT ★★★	
1	NEW▶		1	**TRISHA YEARWOOD** (SONGBOOK) A COLLECTION OF HITS MCA MCA/UNIVERSAL 70013 (13.98/18.98) 1 week at No. 1	1
2	2	1	13	**TIM MCGRAW** CURB 77886 (10.98/16.98) EVERYWHERE	1
3	1	2	60	**LEANN RIMES** ▲ CURB 77821 (10.98/15.98) BLUE	1
4	3	3	19	**GEORGE STRAIT** ▲ MCA NASHVILLE 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME	1
5	NEW▶		1	**COLLIN RAYE** EPIC 67939/SONY (10.98 CD/16.98) THE BEST OF COLLIN RAYE — DIRECT HITS	5
6	4	4	29	**LEANN RIMES** CURB 77856 (10.98/15.98) UNCHAINED MELODY/THE EARLY YEARS	1
7	5	6	12	**NEAL MCCOY** ATLANTIC 82811/AG (10.98/16.98) GREATEST HITS	5
8	8	7	52	**DEANA CARTER** ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) DID I SHAVE MY LEGS FOR THIS?	2
9	9	9	9	**CLINT BLACK** RCA 67515 (10.98/15.98) NOTHIN' BUT THE TAILLIGHTS	6
10	NEW▶		7	**MARTINA MCBRIDE** RCA (10.98/16.98) EVOLUTION	10
11	6	8	11	**LILA MCCANN** ASYLUM 62042/EEG LILA	8
12	10	10	3	**LORRIE MORGAN** BNA 67499/RCA (10.98/16.98) SHAKIN' THINGS UP	6
13	18	18	3	**DIAMOND RIO** ARISTA NASHVILLE 18844 (10.98/16.98) GREATEST HITS	6
14	12	12	44	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18813 (10.98/16.98) EVERYTHING I LOVE	5
15	13	5	18	**PAM TILLIS** ARISTA NASHVILLE 18836 (10.98/16.98) GREATEST HITS	5
16	17	17	9	**BLACKHAWK** ARISTA NASHVILLE 18837 (10.98/16.98) LOVE & GRAVITY	8
17	20	19	18	**ALABAMA** RCA 67426 (10.98/16.98) DANCIN' ON THE BOULEVARD	6
				★★★ GREATEST GAINER ★★★	
18	21	26	7	**MICHAEL PETERSON** REPRISE 46618/WARNER BROS. (10.98/16.98) ▲ MICHAEL PETERSON	18
19	15	16	10	**LEE ANN WOMACK** DECCA 11595/MCA NASHVILLE (10.98/15.98) LEE ANN WOMACK	6
20	16	15	37	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18805 (10.98/16.98) THE GREATEST HITS COLLECTION	1
21	17	17	7	**KENNY CHESNEY** BNA 67759/RCA (10.98/16.98) I WILL STAND	10
22	17	17	17	**TOBY KEITH** MERCURY 534536 (10.98 CD/15.98) DREAM WALKIN'	6
23	23	24	12	**TRACE ADKINS** ● CAPITOL NASHVILLE 37222 (10.98/15.98) DREAMIN' OUT LOUD	6
24	18	16	18	**CLAY WALKER** ● GIANT 24574/WARNER BROS. (10.98/16.98) RUMOR HAS IT	8
25	24	17	20	**SAWYER BROWN** CURB 77783 (10.98/16.98) SIX DAYS ON THE ROAD	6
26	28	29	49	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 82947/AG (10.98/16.98) WHIT I DO THE BEST	5
27	24	23	33	**BILL ENGVALL** ● WARNER 51326 - 45263 (10.98/16.98) HERE'S YOUR SIGN	6
28	22	20	7	**DWIGHT YOAKAM** REPRISE 46609/WARNER BROS. (10.98/16.98) UNDER THE COVERS	8
29	26	22	5	**JOHN ANDERSON** MERCURY 536004 (10.98 CD/16.98) TAKIN' THE COUNTRY BACK	19
				★★★ PACESETTER ★★★	
30	34	33	10	**BILLY RAY CYRUS** MERCURY 534837 (10.98 CD/15.98) THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
31	29	30	18	**REBA MCENTIRE** ▲ MCA NASHVILLE 11500 (10.98/16.98) WHAT IF IT'S YOU	6
32	30	28	72	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18810 (10.98/15.98) BORDERLINE	6
33	24	24	24	**TRACY LAWRENCE** ● ATLANTIC 82985/AG (10.98/16.98) THE COAST IS CLEAR	8
34	26	24	93	**GARTH BROOKS** ▲ CAPITOL NASHVILLE 32080 (10.98/15.98) FRESH HORSES	1
35	33	35	66	**VINCE GILL** ▲ MCA NASHVILLE 11402 (10.98/15.98) HIGH LONESOME SOUND	6

Albums with the greatest sales gains. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. with multimillion sales indicated by a numeral following the symbol. For brand sets, and double albums with a running time that exceeds two hours, the RIAA multiplication shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked CD, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates largest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / TITLE — LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
36	32	31	49	**CLINT BLACK** ▲ RCA 66671 (10.98/16.98) THE GREATEST HITS	2
37	36	34	23	**ALISON KRAUSS & UNION STATION** ▲ ROUNDER 0392 (9.98/13.98) SO LONG SO WRONG	4
38	35	32	11	**CHRIS LEDOUX** CAPITOL NASHVILLE 52775 (10.98/16.98) LIVE	26
39	37	37	46	**KEVIN SHARP** ● 143/ASYLUM 61930/EEG (10.98/15.98) ■ MEASURE OF A MAN	4
40	31	—	2	**VARIOUS ARTISTS** WHAT'S COOKIN' DOIN' TODAY: THE SONGS OF JIMMIE RODGERS — A TRIBUTE RCA 66744/BMG (10.98 CD/15.98)	31
41	41	44	53	**TRAVIS TRITT** ● WARNER BROS. 46304 (10.98/16.98) THE RESTLESS KIND	7
42	38	36	21	**WYNONNA** CURB 11563/MCA NASHVILLE (10.98/16.98) COLLECTION	9
43	39	39	70	**MINDY MCCREADY** ● BNA 66806/RCA (9.98/13.98) ■ TEN THOUSAND ANGELS	5
44	43	43	103	**TRAVIS TRITT** ▲ WARNER BROS. 46431 (10.98/16.98) GREATEST HITS — FROM THE BEGINNING	3
45	40	40	11	**LONESTAR** BNA 67422/RCA (10.98/16.98) CRAZY NIGHTS	16
46	42	41	75	**BRYAN WHITE** ▲ ASYLUM 61880/EEG (10.98/15.98) BETWEEN NOW AND FOREVER	7
47	44	46	5	**VARIOUS ARTISTS** ■ COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM EDEL AMERICA 0699 (10.98/16.98)	44
48	46	49	93	**VINCE GILL** ▲ MCA NASHVILLE 11394 (10.98/16.98) SOUVENIRS	3
49	45	45	71	**GEORGE STRAIT** ▲ MCA NASHVILLE 11428 (10.98/16.98) BLUE CLEAR SKY	1
50	49	54	102	**TIM MCGRAW** ▲ CURB 77800 (10.98/16.98) ALL I WANT	1
51	53	52	20	**AARON TIPPIN** RCA 67421 (10.98/16.98) GREATEST HITS...AND THEN SOME	17
52	50	47	50	**JOHN BERRY** CAPITOL NASHVILLE 35464 (10.98/15.98) FACES	9
53	51	51	60	**CLEDUS "T." JUDD** RADIR & TKE 2625 (10.98/16.98) ■ I STOLED THIS RECORD	23
54	52	53	62	**KENNY CHESNEY** ● BNA 66908/RCA (10.98/15.98) ■ ME AND YOU	9
55	54	59	12	**RICKY SKAGGS** MAGNATONE 116 (10.98/16.98) ACROSS MY HEART	26
56	58	56	41	**MARK CHESNUTT** ● DECCA 11529/MCA NASHVILLE (10.98/16.98) GREATEST HITS	18
57	48	55	10	**JAMES BONAMY** EPIC 67478/SONY (10.98 CD/15.98) ■ ROOTS AND WINGS	25
58	55	48	48	**RICK TREVINO** COLUMBIA 67452/SONY (10.98 CD/15.98) LEARNING AS YOU GO	17
59	57	67	50	**VARIOUS ARTISTS** WALT DISNEY 60921 (10.98/16.98) THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
60	60	63	17	**ROY D. MERCER** MERCURY 534 536 (10.98 CD/15.98) HOW BIG'A BOY ARE YA? VOLUME 1	57
61	59	62	103	**GEORGE STRAIT** ▲ MCA NASHVILLE 11263 (29.98/49.98) STRAIT OUT OF THE BOX	9
62	47	42	5	**PATSY CLINE** MCA NASHVILLE 11579 (10.98/16.98) PATSY CLINE LIVE AT THE CIMARRON BALLROOM	32
63	56	69	63	**LYLE LOVETT** CURB 11470/MCA (10.98/16.98) THE ROAD TO ENSENADA	4
64	66	72	60	**ALABAMA** RCA 66648 (9.98/13.98) SUPER HITS	47
65	61	68	45	**TRACY BYRD** ● MCA NASHVILLE 11485 (10.98/16.98) BIG LOVE	12
66	65	66	13	**ROY D. MERCER** CAPITOL NASHVILLE 34782 (10.98/15.98) HOW BIG'A BOY ARE YA? VOLUME 2	63
67	64	64	23	**TANYA TUCKER** CAPITOL NASHVILLE 36885 (10.98/16.98) COMPLICATED	15
68	62	57	11	**RICOCHET** COLUMBIA 67773/SONY (10.98 CD/15.98) BLINK OF AN EYE	24
69	71	75	43	**DAVID KERSH** CURB 77848 (10.98/15.98) GOODNIGHT SWEETHEART	21
70	72	72	17	**ROY ORBISON** COLUMBIA 67297/SONY (5.98 EQ/9.98) SUPER HITS	54
71	63	65	63	**TRISHA YEARWOOD** ● MCA NASHVILLE 11477 (10.98/16.98) EVERYBODY KNOWS	6
72	70	70	13	**SONS OF THE DESERT** EPIC 67615/SONY (7.98 EQ/11.98) WHATEVER COMES FIRST	38
73	78	73	55	**TY HERNDON** ● EPIC 67074/SONY (10.98 EQ/15.98) LIVING IN A MOMENT	6
74	RE-ENTRY		13	**ROY ORBISON** VIGGM 42350 (10.98/16.98) THE VERY BEST OF ROY ORBISON	29
75	RE-ENTRY		62	**PATTY LOVELESS** ● EPIC 67280/SONY (10.98 EQ/15.98) THE TROUBLE WITH THE TRUTH	17

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

SEPTEMBER 13, 1997

THIS WEEK	LAST WEEK	ARTIST / TITLE — LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TOTAL CHART WEEKS
1	1	**GARTH BROOKS** ▲ CAPITOL NASHVILLE 37669 (10.98/15.98) 12 weeks at No. 1 THE HITS	142
2	2	**SHANIA TWAIN** ▲ MERCURY 522366 (10.98 CD/16.98) THE WOMAN IN ME	134
3	3	**GARTH BROOKS** ▲ CAPITOL NASHVILLE 93066 (9.98/13.98) NO FENCES	335
4	4	**PATSY CLINE** ▲ MCA NASHVILLE 12 (7.98/12.98) 12 GREATEST HITS	545
5	5	**WILLIE NELSON** ● COLUMBIA 64104/SONY (5.98 EQ/9.98) SUPER HITS	163
6	6	**CHARLIE DANIELS** ● EPIC 64418/SONY (5.98 EQ/9.98) SUPER HITS	146
7	7	**TIM MCGRAW** ▲ CURB 77886 (10.98/15.98) NOT A MOMENT TOO SOON	189
8	10	**HANK WILLIAMS, JR.** ▲ CURB 77638 (10.98/15.98) GREATEST HITS, VOL. 1	173
9	12	**GEORGE STRAIT** ▲ MCA NASHVILLE 10851 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	259
10	2	**ELVIS PRESLEY** ▲ RCA 6746J (11.98/16.98) ELVIS' GOLDEN RECORDS	3
11	9	**GARTH BROOKS** ▲ CAPITOL NASHVILLE 90997 (9.98/13.98) GARTH BROOKS	335
12	11	**COLLIN RAYE** ▲ EPIC 67033/SONY (10.98 EQ/15.98) I THINK ABOUT YOU	106
13	14	**VINCE GILL** ▲ MCA NASHVILLE 11047 (10.98/15.98) WHEN LOVE FINDS YOU	169

Catalog albums are those that have been released for at least two years and have sold 25,000 or more units during the 52 weeks ending with the week prior to the week this survey covers. Total Chart Weeks column reflects combined weeks this title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Harman Program Goes To Schools To Spread The Jazz

ROAD WORK: Harman International is scheduled to kick off its second year of educational programs, bringing some of the era's best-known jazz musicians to elementary schools around the country. The program, titled "Harman: How To Listen," was conceived by **Dr. Sidney Harman**, founder/president of Harman International Industries (parent corporation of audio companies Harman Kardon, JBL, and Infinity), and **Wynton Marsalis**. Both are education zealots, as is **Betty Carter**. She, Marsalis, and **Bobby McFerrin** are the artists who will join Harman on his rounds this year.

The notion of capturing an audience of children and sparkling some interest during a one-day session is daunting, confesses the singer.

"When dealing with kids under the age of 12, whose parents are about 25, you just have to assume they haven't heard much, if any, jazz," laments Carter. "There's a big gap. Kids only know what's on the radio. And these days, our radio stations are not dealing in difference. They're dealing in commercialism. Jazz doesn't make much money, jazz isn't on the radio much. It's not hard to figure out."

Carter's lobbied against that mindset for decades. She's known for being one of the most inventive vocalists in jazz history, as well as a relentless curator of young talent. Her trios are usually full of newcomers who look to her for pointers. "I wish there were five more of me, so I could hire all the kids who come knocking on my door," she says, laughing.

Carter isn't shy about offering opinions. "We took music education out of the schools; kids don't get it like we used to," she declares. "So jazz is in trouble as far as that goes. When I came up, we had choirs, big band, general music. They're not always there now. Kids need music from 2 years old on—no, from when they're in their mother's womb on."

Marsalis spends mucho time with children's programs. Indeed, he has his own mini-curriculum. This is the first time Carter has tried something like this. When we spoke, she was still mulling over her task.

"I'm not sure how I'm going to approach it in these classrooms, but I know I'm going in there very spontaneous and involve them immediately—and not get cute with 'em. You can't expect to fix something in one afternoon. Hopefully, these kinds of programs will continue and some kind of consistency will be set up. If not, it won't work. You need consistency. Jazz is in competition with a lot of other musics, and the competition is deep. The kids don't have a long attention span. You've got to have a lot of those classes."

Jazz BLUE NOTES

by Jim Macnie



The Harman program begins Sept. 10 in Los Angeles with McFerrin at the helm. Carter takes over Oct. 29 in Chicago, then hits her hometown of Detroit on the 30th.

Carter is a Verve recording artist, and her latest disc is "I'm Yours, You're Mine."

KICKOFF: The 1997-98 season of Jazz at Lincoln Center, the program's largest ever, is set to debut Sept. 11-13 at Alice Tully Hall in New York. The first concert of the season proves that Jo[illegible] continues to think big. Bandleader and artistic director **Wynton Marsalis** is scheduled to open the **Lincoln Center Jazz Orchestra** through a presentation titled "Dizzy's Big Band Bop." The program addresses the complexities and grooviness of **Dizzy Gillespie**'s largeensemble material and will include such Gillespie staples as "One Bass Hit," "Things To Come," and "Woody 'n You."

Dizzy's status as a patriarch was solidified in the '40s, when he and **Charlie Parker** jolted jazz by crafting bop's frenzied motifs. The trumpeter often worked with a five-piece unit. But it wasn't long before he found a way for a

(Continued on page 43)

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LARGEST DISTRIBUTOR

TOP WORLD MUSIC ALBUMS.

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	PEAK POS. (WK ON)	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	2	**COMPAS** NONESUCH/ATLANTIC 79466/AG (2 weeks at No. 1)	GIPSY KINGS
2	2	26	**MICHAEL FLATLEY'S LORD OF THE DANCE** PHILIPS 532372	RONAN HARDIMAN
3	4	11	**RIVERDANCE** CELTIC HEARTBEAT 53078/UNIVERSAL	BILL WHELAN
4	3	64	**RIVERDANCE** ● CELTIC HEARTBEAT 8781/IUAC	BILL WHELAN
5	5	12	**CELTIC PRIDE** 45 1140 0/A&M	COLUMN MACDIREACHTAIGH & THE IRISH CEILI BAND
6	7	11	**ANOKHA...SOUNOZ OF THE ASIAN UNDERGROUND** QUANGO 524341/ISLAND	TALVIN SINGH
7	6	28	**N DIS LIFE** IBG BOY 5703	ISRAEL KAMAKAWIWO'OLE
8	8	9	**IN THE NAME OF LOVE** COCONUT GROVE 81197	HAPA
9	9	17	**CHANT OF INDIA** ANGEL 55348	RAVI SHANKAR
10	10	24	**CABO VERDE** NONESUCH/7 79249/AG	CESARIA EVORA
11	13	4	**CARIBBEAN PARTY** PLT/UMVD 122	VARIOUS ARTISTS
12	12	15	**SEVEN** LUAKA BOP 46486/WARNER BROS.	ZAP MAMA
13	11	27	**LEGENDS** RCA VICTOR 68776	JAMES GALWAY & PHIL COULTER
14	RE-ENTRY		**CALIENTE** MESA 92764/AG	WILLIE & LOBO
15	14	11	**COLORS OF THE WORLD** ALLEGRO 1	VARIOUS ARTISTS

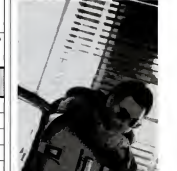
TOP BLUES ALBUMS.

THIS WEEK	LAST WEEK	PEAK POS. (WK ON)	TITLE / LABEL & NUMBER	ARTIST
			★★ NO. 1 ★★	
1	1	5	**LIVE AT CARNEGIE HALL** EPIC 67116 (5 weeks at No. 1)	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
2	2	31	**LIE TO ME** ● A&M 540640	JONNY LANG
3	3	96	**GREATEST HITS** EPIC 66217	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	4	21	**COME ON HOME** VIRGIN 42984	BOZ SCAGGS
5	5	11	**SENOR BLUES** PRIVATE MUSIC 82151	TAJ MAHAL
6	6	17	**RDAO TO ZEN** ATLANTIC/ELEKTRA 82599/EEG	COREY STEVENS
7	9	55	**LEDBETTER HEIGHTS** ● GRAMI 24412/WARNER BROS.	KENNY WAYNE SHEPHERD
8	10	42	**HELP YOURSELF** MISS BUTCH 45033/MERCURY GRAV.	PEGGY SCOTT-ADAMS
9	8	17	**SWEET POTATO PIE** MERCURY 534483	THE ROBERT CRAY BAND
10	11	63	**JUST LIKE YOU** ONJ 67314/EPIC	KEB' MO'
11	7	15	**LIVE FROM CHICAGO'S HOUSE OF BLUES** HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
12	12	26	**DON'T LOOK BACK** POINTBLANK 42777/VIRGIN	JOHN LEE HOOKER
13	13	18	**LOVE'S BEEN ROUGH ON ME** PRIVATE MUSIC 82140	ETTA JAMES
14	15	66	**GOOD LOVE!** MALACO 7480	JOHNNIE TAYLOR
15	RE-ENTRY		**A TRIBUTE TO STEVIE RAY VAUGHAN** EPIC 67589	VARIOUS ARTISTS

TOP REGGAE ALBUMS.

THIS WEEK	LAST WEEK	PEAK POS. (WK ON)	TITLE / LABEL & NUMBER	ARTIST
			★★ NO. 1 ★★	
1	NEW▶		**MIDNIGHT LOVER** ZEGGIN 141637 (1 week at No. 1)	SHAGGY
2	1	15	**REGGAE GOLD 1997** VP 1509*	VARIOUS ARTISTS
3	2	7	**FALLEN IS BABYLON** ELEKTRA 62503/EEG	ZIGGY MARLEY & THE MELODY MAKERS
4	4	5	**REGGAETA GRANDATTA** ARN 23 61868	VARIOUS ARTISTS
5	3	9	**GUNS IN THE GHETTO** VIRGIN 44402	UB40
6	5	2	**RAGE AND FURY** BILLY BOY/ATLANTIC 92767/AG	STEEL PULSE
7	6	94	**THE BEST OF-VOLUME ONE** VIRGIN 41309	UB40
8	7	95	**THE BEST OF-VOLUME TWO** VIRGIN 41310	UB40
9	9	11	**PASSION** VP 1497*	LADY SAW
10	10	12	**YARDCORE** DEADBOOM VINYL SOLUPRED ANT	BORN IAMCRANIS
11	12	21	**THE BEST OF ZIGGY MARLEY AND THE MELODY MAKERS (1985-1993)** VIRGIN 44098	ZIGGY MARLEY AND THE MELODY MAKERS
12	11	3	**APPOINTMENT WITH HIS MAJESTY** HEARTBEAT 211*	BURNING SPEAR
13	15	2	**GHETTO GRAMMA'** GREENSLEEVES 238*	BOUNTY KILLER
14	8	11	**FIRE ON THE MOUNTAIN 2... REGGAE CELEBRATES THE GRATEFUL DEAD** POW WOW 7486	VARIOUS ARTISTS
15	13	10	**TAXMAN** SHANACHIE 45032	LUCKY DUBE

(*) Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiple ▲ augments by the number of units that qualify the set for platinum or multiplatinum certification. NEW▶ indicates debut at peak position. RE-ENTRY▶ indicates past and present Hot100Plus titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.



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Look for Duke Robillard on new albums by Kelli Bowen (**It's Not Over**) and Bob Dylan (**Time Out of Mind**)

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On tour

September
20 Monterey CA
24 Ottawa ONT
25 Toronto ONT
26 Buffalo NY
27 Cooperstown NY
28 Syracuse NY
29 Mount Vernon NY

October
10 Irvine CA
11 San Diego CA
15 San Francisco CA
18 Santa Rosa CA
21 Whistler BC
23 Victoria BC
24 Nanaimo BC
25 Seattle WA

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Brazil's Venerable Mud Flaps Turn 15

COMMEMORATING MUD FLAPS: Their group name means "mud flaps of success," and since Aug. 12, EMI-Odeon Brasil has been celebrating the 15th anniversary of its star pop/rock/reggae act Os Paralamas Do Sucesso.

The label kicked off "Paralamas Month" 1bst day with a snazzy eight-CD retrospective of Paralamas titled "Pólvora." The retro-



OS PARALAMAS DO SUCESSO

spective is named after one of the band's tracks from its 1989 dise, "Big Bang."

Complementing the newly remastered CDs (courtesy of Abbey Road Studios), which are packaged in a colorful tin container, is a booklet containing informative liner notes and enlarging photos.

In addition, EMI has converted its five-story office into a Paralamas haven, complete with Paralamas memorabilia located throughout the building.

Having become one of the most important Latin American bands since forming in Rio de Janeiro, Paralamas have worked with dozens of Brazilian musicians as well as several Latino rock stars, including famed singer/songwriter Fito Páez.

What's more, the video for

Latin Notas

by John Lannert

"Pólvera" was the first Brazilian clip to air on MTV Brazil in 1990.

Musically, the trio is noted for weaving slyly witty verse with contagious grooves rooted in ska and reggae.

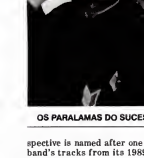
On Tuesday (9), Herbert Vianna, João Barone, and Bi Ribeiro are booked to perform with labelmate Fernanda Abreu at the Jackie Gleason Theater for the Performing Arts in Miami Beach, Fla.

CHANGE OF ADDRESS: Universal Music opened its new Latin American headquarters Sept. 3 at 1425 Collins Ave. in Miami Beach. The 11,000-square-foot building also houses Universal Music Latino, Universal's U.S. Latino imprint; MCA Publishing Latin America; and RMM Records. RMM is distributed by Universal. Universal's general phone number is 305-604-1300; Universal's fax number is 305-604-1379; Universal Music Latino's fax number is 305-604-1349.

On Monday (6), EMI International-Latin opened its regional office at 404 Washington Ave. in Miami Beach. Also located there is EMI Latin's Miami Beach office. The phone number is 305-674-7529; the fax number is 305-674-7546.

STATESIDE BRIEFS: HTV, a 24-hour, Spanish-language music network, is slated to debut Oct. 1 on CableVision Communications' Miami Beach system. The launch will mark the network's first appearance in its home market. Earlier this year, CableVision—then known as Gold Coast CableVision—dropped MTV Latin America from its programming menu.

Speaking of MTV, two Sony Argentina rock stalwarts, Luis Alberto Spinetta and Ratones Paranin-



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THIS WEEK	LAST WEEK	2 WKS. AGO	ON CHART	ARTIST / LABEL/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				★★ No. 1 ★★	
1	1	2	7	LUIS MIGUEL WEA LATINA	◆ POR DEBAJO DE LA MESA (I WANNA BE WHERE YOU WANT) ● No. 1 (EMILIO LLANOS/RAMON ARCUSA)
2	2	1	7	ENRIQUE IGLESIAS FONOVISA	MIENTE (E.PEREZ/BOTTRUM/PEREZ/BOTTRUM)
3	3	4	15	JUAN GABRIEL RCA	TE SIGO AMANDO (J.GABRIEL/A.CARRILLO)
4	4	3	11	JORDI SONY DISCOS LATINO	◆ DESESPERADAMENTE ENAMORADO (M.A.TEJEDA/J.ESTEFAN JR.)
5	5	7	6	FRANKIE NEGRON WEA LATINA	HOY ME HE VUELTO A ENAMORAR (E.NEGRON/E.LEVITT)
6	6	8	11	MARCO ANTONIO SOLIS FONOVISA	MI ULTIMO ADIOS (M.A.SOLIS/J.L.PERDOMO)
7	15	11	20	JUAN GABRIEL/RICIDO DURCAL RCA	EL DESTINO (J.GABRIEL/E.CHANEZ/R.LEMBO)
8	18	—	2	DLG DLG / TROPICALSONNY	LA QUIERO A MORIR (J.ESTEFAN JR./EMILIO)
9	8	9	12	GLORIA ESTEFAN EPIC/SONY DISCOS	NO PRETENDO (E.ESTEFAN JR.& SANTANDER/G.ESTEFAN/K.WOOTEN)
10	7	6	6	LOS TIGRES DEL NORTE FONOVISA	JEFE DE JEFES (M.TORRES)
11	13	20	10	LOS TEMERARIOS FONOVISA	ACEPTA MI ERROR (M.ARCE/J.M.CARDENAS)
12	37	—	2	BACKSTREET BOYS JIVE/ZOMBA	◆ QUIT PLAYING GAMES (WITH MY HEART) (M.MARTIN/A.LYSEN/H.WINWOOD/M.SCHWARTZ)
13	10	16	10	BANDA EL RECODO FONOVISA	QUE SOLO ESTOY SIN TI (M.ESPINOZA/M.ESPINOZA JR.)
14	25	—	3	CHICHI PERALTA + SON FAMILIA CAIMAN	◆ AMOR NARCOTICO (C.PEÑA/D.FUENTES)
15	40	—	2	LOS TUCANES DE TIJUANA EMI LATIN	ES VERDAD (LITO/M.QUINTERO/J.LAFFE)
16	16	—	2	LOS HURACANES DEL NORTE FONOVISA	SUFRO POR AMARTE (J.ACOSTA/M.MORENO/P.PAEZ)
17	14	24	23	LOS TEMERARIOS FONOVISA	◆ YA ME VOY PARA SIEMPRE (A.PEREZ SOLIS/M.GUERRERO)
18	RE-ENTRY		18	GRUPO LIMITE FONOVISA	SOLO CONTIGO (A.CARRILLO/J.VILLARREAL)
19	21	29	6	VICENTE FERNANDEZ FONOVISA	ESTATUA DE MARFIL (R.RIOS)
20	9	5	13	VICTOR MANUELLE SONY DISCOS	DILE A ELLA (NOT IDENTIFIED)
21	12	21	4	CHAYANNE SONY DISCOS	TAL VEZ ES AMOR (B.FOSTER & R.CLOWES/A.MAY)
22	33	31	11	THALIA EMI LATIN	◆ AMOR A LA MEXICANA (M.MARTINEZ/E.REA/M.MARTINEZ)
23	RE-ENTRY		3	FEY EMI LATIN/SONY	LAS LAGRIMAS DE MI ALMOHADA (F.FELIZ/E.FELIZ/F.MARTINEZ)
24	NEW ▶		1	CRISTIAN EMI LATIN	LO MEJOR DE MI (M.ARCE/J.M.CARDENAS)
25	11	15	8	JUAN GABRIEL/RICIDO DURCAL RCA	LA INCERTIDUMBRE (J.GABRIEL/R.DURCAL/L.DIAZ)
26	26	22	15	MOJADO FONOVISA	◆ MOTIVOS (J.LOZANO JR.BARRERA/J.LOZANO)
27	17	32	16	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUI (M.A.SOLIS/J.L.PERDOMO)
28	24	—	9	BANDA EL LIMON FONOVISA	QUE SE TE OLVIDO (M.QUINTERO/J.LAFFE)
29	23	18	7	VICTORIA EMI LATIN	◆ QUISIERA (R.LUE III/O.SALAMANCA)
30	29	28	9	ENRIQUE BUNBURY EMI LATIN	VIVIR SIN ELLAS (E.BUNBURY/E.GARAY/J.CAMPOS)
31	NEW ▶		1	LUNITA NAZARIO EMI LATIN	NO TE CREO (E.NAZARIO/A.C.PORTES/E.M.SIERRA)
32	31	38	4	CHARLIE ZAA SONY DISCOS	◆ MOTIVOS (H.GUTIERREZ/C.G.PERELLE/C.CARDONA/A.B.DE ROSSI)
33	RE-ENTRY		13	TAMBORAZO DEL NORTE FONOVISA	DE LA TIERRA AL CIELO (M.MARTINEZ/E.CORTEZ)
34	22	14	4	JAILENE WEA LATINA	◆ REGRESA A MI (J.MELENDEZ/J.M.MARTINEZ)
35	RE-ENTRY		4	JOSE JAVIER SOLIS EMI LATIN	FUE SU VOZ (M.A.SOLIS/M.MORENO/J.L.PERDOMO)
36	RE-ENTRY		3	CONJUNTO PRIMAVERA FONOVISA	ME NACIO DEL ALMA (V.MANZANERO/J.M.CARDENAS/M.TORRES)
37	19	12	14	LOS TUCANES DE TIJUANA EMI LATIN	EL TUCANAZO (LITO/J.M.QUINTERO/J.LAFFE)
38	RE-ENTRY		10	LOS TIGRES DEL NORTE FONOVISA	EL MOJADO (CANCIONADO) (M.TORRES/J.M.CARDENAS)
39	20	10	13	ALEJANDRO FERNANDEZ FONOVISA	◆ NUBE VIAJERA (M.MARTINEZ/J.M.CARDENAS)
40	NEW ▶		1	SERGIO VARGAS EMI LATIN	◆ QUE TE HAS CREIDO (S.VARGAS/E.M.SIERRA)

Ⓒ Copyright, showing an estimate of audience over the previous week, based on chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience increase. ◆ Indicates Hot Shot Debut. Records with fewer than 10 detections in selected monitor markets or detected fewer than 200 times overall will not be listed. Records with fewer than 2 spins per week will not be listed. ©1997 Billboard/BPI Communications, Inc.

POP

26 STATIONS

1 LUIS MIGUEL WEA LATINA
POR DEBAJO DE LA MESA
2 JORDI FONOVISA DESESPERADAMENTE ENAMORADO
3 ENRIQUE IGLESIAS FONOVISA
MIENTE
4 JUAN GABRIEL ARIOLA/BMG
TE SIGO AMANDO
5 GLORIA ESTEFAN EPIC/SONY
NO PRETENDO
6 BACKSTREET BOYS JIVE QUIT PLAYING GAMES (WITH MY...)
7 CHAYANNE SONY DISCOS
TAL VES ES AMOR
8 JUAN GABRIEL/RICIDO DURCAL RCA/ARIOLA/BMG EL DESTINO
9 CRISTIAN ARIOLA/BMG
LO MEJOR DE MI
10 CRISTIAN ARIOLA/BMG
LO MEJOR DE MI
11 EDNITA NAZARIO EMI LATIN
NO TE PIDO MAS
12 RADIO PIRATA FONOVISA
NO ME DEJES ASI
13 CHARLIE ZAA SONDOLOS/SONY DISCOS
MOTIVOS
14 CELINE DION SBS MUSIC/SONY
SOLA OTRA VEZ
15 DLG DLG / TROPICALSONNY
LA QUIERO A MORIR
16 TEJANO AMARANTO/EMI LATIN
TU ME ENAMORASTE
17 YA ME VOY PARA SIEMPRE (3 DE Blackwood, BMI)

TROPICAL/SALSA

23 STATIONS

1 FRANKIE NEGRON WEA/AIRE/WEA LATINA HOY...
2 DLG SIN GEORGE/SONY
LA QUIERO A MORIR
3 LUIS MIGUEL WEA LATINA
POR DEBAJO DE LA MESA
4 BACKSTREET BOYS JIVE QUIT PLAYING GAMES (WITH MY...
5 VICTOR MANUEL SONY TROPICAL/SONY DILE A ELLA
6 CONCHI PERALTA + SON FAMILIA CAIMAN AMOR...
7 JAILENE WEA LATINA REGRESA A MI
8 SERGIO VARGAS EMI LATIN QUE TE HAS CREIDO
9 ADOLESCENTS ORQUESTA SONY TROPICAL/SONY PERSONA
10 OLGA TANON WEA LATINA TONIQUE NO TE OLVIDO
11 LA LINEA P & A SI ME DEJAS NO VALE
12 ENRIQUE IGLESIAS FONOVISA MIENTE
13 GILBERTO SANTA ROSA SONY TROPICAL/SONY AMANECE
14 RADIO PIRATA FONOVISA NO ME DEJES ASI
15 JORDI FONOVISA DESESPERADAMENTE ENAMORADO

REGIONAL MEXICAN

69 STATIONS

1 MARCO ANTONIO SOLIS FONOVISA MI ULTIMO...
2 LOS TIGRES DEL NORTE FONOVISA JEFE DE JEFES
3 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO
4 LOS TEMERARIOS FONOVISA ACEPTA MI ERROR
5 BANDA EL RECODO FONOVISA QUE SOLO ESTOY
6 LOS TUCANES DE TIJUANA EMI LATIN ES VERDAD
7 LOS HURACANES DEL NORTE FONOVISA SUFRO POR...
8 CONCHI PERALTA + SON FAMILIA CAIMAN AMOR...
9 GRUPO LIMITE POLYGRAM SOLO CONTIGO
10 VICENTE FERNANDEZ SONY DISCOS ESTATUA...
11 LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE
12 MOJADO FONOVISA MOTIVOS
13 BANDA EL LIMON FONOVISA QUE SE TE OLVIDO
14 RADIO PIRATA FONOVISA VIVIR SIN ELLAS
15 LOS TIGRES DEL NORTE SONY DISCOS/SONY DE LA...

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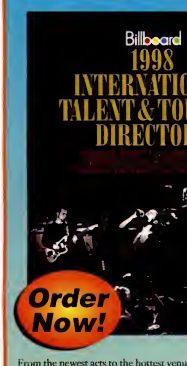
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THE Billboard Latin 50™

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WEEKS ON CHART	LAST WEEK	PEAK POS.	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ No. 1 ★★★					
1	1	1	**LUIS MIGUEL** WEA LATINA 119741	3 weeks at No. 1	ROMANCES
2	2	2	**GIPSY KINGS** NONESUCH/ATLANTIC 79456/AG		COMPAS
★★★ Greatest Gainer ★★★					
3	5	11	**CHARLIE ZAA** SONOLUX 82536/SONY		SENTIMIENTOS
4	3	31	**ENRIQUE IGLESIAS** ● FONOVISA 0001		VIVIR
6	6	12	**LOS TIGRES DEL NORTE** FONOVISA 80711		JEFE DE JEFES
5	4	46	**GRUPO LIMITE** POLYGRAM LATINO 539302		PARTIENDOME EL ALMA
8	7	31	**JULIO IGLESIAS** ● COLUMBIA/CBS/SONY		TANGO
9	10	10	**LOS TUCANES DE TIJUANA** EMI LATIN 59921		TUCANES DE ORO
7	10	3	**JENNIFER Y LOS JETZ** EMI LATIN 59207		JENNIFER
11	6	11	**VARIOUS ARTISTS** ARIOLA 465276/BMG		TE SIGO /AMANDO
31	31	6	**THALIA** EMI LATIN 57977		AMOR A LA MEXICANA
12	6	16	**JUAN GABRIEL/ROCIO DURCAL** ARIOLA 47605/BMG		JUNTOS OTRA VEZ
19	12	28	**SHAKIRA** SONY LATIN 57505/SONY		PIES DESCALZOS
14	18	31	**FEY** SONY LATIN 82051/SONY		TIERRA LA NOCHE
15	17	3	**DLG** SONY TROPICAL 82340/SONY		SWING ON
16	15	8	**VICENTE FERNANDEZ** SONY DISCOS 87356/SONY		ESTATUA DE MARFIL
★★★ Hot Shot Debut ★★★					
17	NEW▶		**MAZZ** EMI LATIN 78934		AL FRENTE DE TODOS
18	16	11	**INTOCABLE** EMI LATIN 59694		IV
19	19	36	**ALEJANDRO FERNANDEZ** SONY DISCOS 87095/SONY		MUY DENTRO DE MI CORAZON
20	21	18	**VICTOR MANUELLE** SONY TROPICAL 82334/SONY		A PESAR DE TODO
21	13	96	**ENRIQUE IGLESIAS** & FONOVISA 0001		ENRIQUE IGLESIAS
22	29	5	**BANDA EL RECODO** FONOVISA 9580		DE PARRANDA CON LA BANDA
28	20	18	**GRUPO BRYNDIS** DISA 57594/EMI LATIN		ASI ES EL AMOR
24	44	2	**LAURA FLORES** UNIVERSAL 40004		ME QUEDE VACIA
25	31	10	**OLGA TANON** WEA LATINA 19733		LLEVAME CONTIGO
26	29	15	**ILEGALES** ARIOLA 47761/BMG		REBOTANDO
27	24	2	**MICHAEL SALGADO** JOEY 5562		MI PRIMER AMOR
28	38	6	**FRANKIE NEGRON** WEA/CARIBE 18730/WEA LATINA		CON AMOR SE GANA
35	39	27	**LOS ANGELES AZULES** DISA 5317/EMI LATIN		INOLVIDABLES
30	42	3	**TONO ROSARIO** WEA LATINA 19530		SEGUIRE
31	26	10	**LOS TUCANES DE TIJUANA** EMI LATIN 56922		TUCANES DE PLATA
32	25	2	**ALASINA** AZTEC PLACE 4004		ALASINA
33	28	27	**SELENA** EMI LATIN 19207		EXITOS Y RECUERDOS
34	35	21	**VARIOUS ARTISTS** HEAT 53172		DJ LATIN MIX '97
35	43	40	**PEDRO FERNANDEZ** POLYGRAM LATINO 534120		DESEOS Y DELIRIOS
36	33	25	**BRONCO** FONOVISA 6052		LA ULTIMA HUELLA
37	32	13	**VARIOUS ARTISTS** SONY LATIN 82232/SONY		LO NUESTRO Y LO MEJOR
38	32	13	**LA MAFIA** SONY DISCOS 82051/SONY		EN TUS MANOS
39	21	23	**MICHAEL SALGADO** JOEY 5560		RECUERDO ESPECIAL
44	39	15	**NINITO MENDEZ** ISM 82304/SONY		EL DESCRETO
41	36	13	**LIBERACION** DISA 57265/EMI LATIN		UN LOCO ROMANTICO
48	46	13	**DI ILLASIO** ARIOLA 46013/BMG		SOLO
43	36	54	**LUIS MIGUEL** ● WEA LATINA 19947		NADA ES IGUAL...
44	24	6	**BANDA MAGUEY** FONOVISA 5969		EL MUNDO GIRA
45	45	11	**VARIOUS ARTISTS** EMI LATIN 57311		1997 TEJANO ALL-STARS
46	38	6	**VARIOUS ARTISTS** FUENTE/SONY		LATINO! LATINO!
31	47	23	**LOS TEMERARIOS** FONOVISA 1064		EN CONCIERTO VOL. II
48	41	36	**RICKY MARTIN** SONY LATIN 81565/SONY		A MEDIO VIVIR
49	RE-ENTRY		**CAIFANES** ARIOLA 50111/BMG		LA HISTORIA
50	RE-ENTRY		**GLORIA ESTEFAN** EPIC 67284/SONY		ABRIENDO PUERTAS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 **LUIS MIGUEL** WEA LATINA ROMANCES	1 **CHARLIE ZAA** SONOLUX/SONY SENTIMIENTOS	1 **LOS TIGRES DEL NORTE** FONOVISA JEFE DE JEFES
2 **GIPSY KINGS** NONESUCH/ATLANTIC COMPAS	2 **DLG** SONY TROPICAL/SONY SWING ON	2 **GRUPO LIMITE** POLYGRAM LATINO PARTIENDOME EL ALMA
3 **ENRIQUE IGLESIAS** FONOVISA VIVIR	3 **VICTOR MANUELLE** SONY TROPICAL/SONY A PESAR...	3 **LOS TUCANES DE TIJUANA** EMI LATIN TUCANES DE ORO
4 **JULIO IGLESIAS** COLUMBIA/SONY TANGO	4 **OLGA TANON** WEA LATINA LLEVAME CONTIGO	4 **JENNIFER Y LOS JETZ** EMI LATIN JENNIFER
5 **VARIOUS ARTISTS** ARIOLA/BMG TE SIGO...	5 **FRANKIE NEGRON** WEA/CARIBE CON AMOR SE...	5 **JUAN GABRIEL/ROCIO DURCAL** ARIOLA/BMG JUNTOS...
6 **THALIA** EMI LATIN AMOR A LA MEXICANA	6 **TONO ROSARIO** WEA LATINA SEGUIRE	6 **VICENTE FERNANDEZ** SONY DISCOS/SONY ESTATUA DE...
7 **SHAKIRA** SONY LATIN/SONY PIES DESCALZOS	7 **ENRIQUE BENDEZ** ISM/SONY EL DESCRETO	7 **MAZZ** EMI LATIN AL FRENTE DE TODOS
8 **FEY** SONY LATIN/SONY TIERRA LA NOCHE	8 **VARIOUS ARTISTS** PUTUMAYO LATINO LATINO!	8 **INTOCABLE** EMI LATIN IV
9 **ENRIQUE IGLESIAS** FONOVISA ENRIQUE IGLESIAS	9 **GLORIA ESTEFAN** EPIC/SONY ABRIENDO PUERTAS	9 **ALEJANDRO FERNANDEZ** SONY DISCOS/SONY MUY...
10 **LAURA FLORES** UNIVERSAL ME QUEDE VACIA	10 **LOS HENMANOS ROSADO** MAYIMPO/SUGAR LATINO Y ES...	10 **BANDA EL RECODO** FONOVISA DE PARRANDA CON...
11 **ILEGALES** ARIOLA/BMG REBOTANDO	11 **VARIOUS ARTISTS** WEA LATINA LO NUESTRO...	11 **GRUPO BRYNDIS** EMI LATIN ASI ES EL AMOR
12 **ALASINA** AZTEC PLACE ALASINA	12 **CELIA CRUZ** RMM EN NUEVA YORK	12 **MICHAEL SALGADO** JOEY MI PRIMER AMOR
13 **VARIOUS ARTISTS** HEAT DJ LATIN MIX '97	13 **JUAN LUIS GUERRA 440** A&M/POLYGRAM LATINO GRANDES...	13 **LOS ANGELES AZULES** DISA/EMI LATIN INOLVIDABLES
14 **VARIOUS ARTISTS** SONY LATIN/SONY LO NUESTRO Y...	14 **MICHAEL STUART** RMM CUENTOS DEL VECINDARIO	14 **LOS TUCANES DE TIJUANA** EMI LATIN TUCANES DE...
15 **DI ILLASIO** ARIOLA/BMG SOLO	15 **WILLY CHIRINO** VENEVISION/SONY NADA...	15 **SELENA** EMI LATIN EXITOS Y RECUERDOS

Albums with the greatest sales gains this week ★ Recording Industry Assn. Of America (RIAA) qualification for sales of 500,000 units ● Latin Grammy Award winner in 1997 ■ Latin Grammy Award winner in 1996 Compiled from a national sample of retail store and rack sales, and double albums counted as two units. For those charts whose panel includes two topics, the RIAA multiplies (represented by the number of discs and/or tapes. Current Billboard charts chart's largest unit increase ▶ indicates past and present Heatseeker titles. © 1997, Billboard/SPI Communications and SoundScan, Inc.

NOTAS

(Continued from page 10)

former **José Feliciano.** The disc was issued by New York imprint Avenue Records. Released as a tribute to its large Latino following, the album will be supported with a tour targeting U.S. cities with sizable Mexican-American and Latino communities. War's tour is slated to begin Sept. 19 at Sacramento, Calif.'s Arco Arena.

Sony Tropical's highly regarded singer/songwriter **Rubén Blades** made his return to Panama's political scene in August by regaining the presidency of Movimiento Papa Egoró, a political party he founded in 1993. He plans to relocate permanently to San Carlos, Panama, next year.

participated in the kiddie competition are such big names as Thalía, Melody's **Lucero,** and Fonovisa's **Lorenzo Antonio.**

Mexico City radio station XERC-FM (Stéreo 97.7) celebrated its ninth anniversary Aug. 23 with its customary annual blockbuster event at the 20,000-seat Palacio de Los Deportes. Among the artists performing during the six-hour music happening were Universal Mexico's techno pop act **Moenia;** Sony Mexico stars **Fey, Mónica Naranjo,** and **Mercurio;** noted EMI artists **Aleks Syntek, Sentido Opuestos, Jon Secada,** and Thalía; PolyGram Mexico's Ragazzi and Kabah; and BMG Mexico's newly underappreciated singer/songwriter **Gustavo Lara.** Also making a special appearance was Sony heartthrob **Chayanne,** who showed up even though his son **Lorenzo** had been born just days before the event.

MEXICO NOTAS: That's right, who already enjoys a smoking career as an actress and singer, may live on forever now that she has been immortalized as a wax figure and a doll. On Aug. 26, a wax likeness of the EMI Mexico star made its debut at Mexico City's Wax Museum. Later this year, a doll created in her image will be in toy stores.

PolyGram Mexico's hot pop quintet **Ragazzi** and its manager, **Gino Gallegos,** are expected to part ways Dec. 31. Gallegos, who owns the group's name, will recruit five new members to replace the original bandmates, who plan to stay together under another moniker.

Milan's blues style stylist **Betsy Pecanins** is booked to kick off her U.S. tour Wednesday (10) in Miami. She is slated to put out "Reencuentro," a compilation of songs from her 20-year career, at the end of the year.

In a bid to reduce flagging ratings, Mexican TV network Televisa is resurrecting—after a 10-year break—"Festival OTI Nacional," a songwriting competition, and "Festival Juguemos A Cantar," a songwriting contest for children ages 6-12. Among the superstars who have

Enrique's Just Ducky. Fonovisa star Enrique Iglesias recently received the Estrella Del Pond Award for corporate attendance. The award—office accents set by a Latino artist at the Arrowhead Pond in Anaheim, Calif. Nederlander, which promoted Iglesias' two sold-out May Pond shows, has announced that Iglesias is booked to perform Nov. 28 at the Great Western Forum near Los Angeles. Shown, from left, are Tim Ryan, assistant GM of Arrowhead Pond; Allison Winkler, press and Latin events manager for Nederlander; Mika Garcia, Nederlander GM; Iglesias; Susan Rosabluth, VP of Nederlander; and Dick Alan, senior VP of music. William Morris Agency.

COMMENTARY

(Continued from page 8)

encouraging an electronic marketplace of stolen goods. What's right is right, even online.

More than 160 countries agree. Last December, the United States was among them, negotiating two new international treaties that represent the most important overhaul of international copyright law in the last quarter century. These new treaties, adopted at the World Intellectual Property Organization's Diplomatic Conference in Geneva, require countries to strengthen their copyright protections and extend copyright protections to cyberspace, promising us and every American artist hope of a marketplace that will protect our works into the 21st century.

But we're not going to benefit from these treaties unless Congress ratifies them and recognizes that American leadership is critical to gain passage of the treaties in other countries. For the treaties to go effect worldwide, at least 30 other countries must also approve them. It's right for the nations of the world to come together to protect artists and their work. It's wrong to allow these treaties and the protections they offer to be sidetracked.

The people who help us get connected to the Internet are threatening to derail the treaties. They've got their own issues, and we understand that, but they ought to be addressed separately. They shouldn't get in the way of these treaties. We need some basic rules in cyberspace, and we've all got to take responsibility.

People have to realize that it takes something unique to create a song or write a book or make a movie or come up with a software program. It takes a part of us to write our songs. It comes from inside, and no one else has a right to claim it as their own or to use it and not give us credit.

We're not yet at the point where intellectual property, like a song, isn't valued at all. Hopefully we'll never get there. But we have reached a point where it's seen only as commerce, as goods. We need to step back once in a while and think of the people back to the origin, to the creator of that work. It's someone's creative output. It's a piece of someone's soul, an expression from their heart.

That's what the law is there to protect. That's what the Constitution protects. That's what copyright is all about. It's the right thing. It's an American tradition that must have a place in America's future.

BLUE NOTES

(Continued from page 39)

full orchestra to make even more impressive splashes while sustaining the intricacies of a small group. Their expressiveness often teetered toward delirium. Cop initially sounded rad to listeners weaned on swing's comparatively even-tempered demeanor.

It should be interesting to hear if Marsalis, the LCJO, and guests **Milt Jackson, John Lewis, Rodney Whitaker,** and **Lewis Nash** can once again conjure up that extremo atmosphere. The season's offerings continue Sept. 18, when **Marcus Roberts** helms a show titled "Thelonious Monk: High Priest Of Jazz." His guests include Jackson and reed players **Charles McPherson** and **Teddy Edwards.**

Classical KEEPING SCORE

by Heidi Waleson

SHAHAM

VID KID: Remember Gil Shaham on the Weather Channel a few winters ago? The young violinist is going video again, this time to promote his latest release, "The Fiddler Of The Opera" (Deutsche Grammophon), a recording of opera transcriptions due Sept. 16.

This video outing is clearly just for fun: DG filmed Shaham, decked in cape and oversized hat, slinking though the ornate Opéra de Paris (the Palais Garnier) and cleverly intercut it with original footage from the 1925 film classic "The Phantom Of The Opera," with appropriate silent-film subtitles and a soundtrack of Shaham playing music from the CD. The juxtaposition of the ominous screen Phantom and Shaham's cherubic face is pretty funny. Shaham also talks about the pieces he plays, referring to Castelnuovo-Tedesco's paraphrase of "Largo Al Factotum" from "The Barber Of Seville" as "The Naked Gun' of opera." DG isn't quite sure what it will do with the video, apart from distributing it for in-store play. Too bad there's no Opera Channel.

The playing, as usual, is impressive, particularly the lovely Kreisler transcription of the "Dance Of The Blessed Spirits" from Gluck's "Orfeo Ed Euridice." Shaham's partner is pianist Arkira Aguchi. There are also transcriptions by Sarasate and Heifetz. Shaham says he found enough material to make up five or six discs, including some obscure things, like Poihoda's arrangement of the waltzes from "Der Rosenkvalier." The transcriptions, Shaham says, were created not only to give the violinists a chance to show off but to get that smile of recognition from their audiences.

DG will be promoting the recording (with point-of-purchase and video advertising in conjunction with Shaham's tour dates this fall. He performs with the orchestras of Minneapolis and Cleveland in September and the Boston Symphony in October. Also in October and early November, he has recital dates at UCLA and in Tuscaloosa, Ala.; Santa Fe, N.M.; Milwaukee; Pittsburgh; and Memphis. Shaham then goes to Europe. NPR is planning a "Morning Edition" feature on the violinist, and Shaham will also be featured in the Discover Card's September newsletter, which goes to 18.6 million people, as part of a larger Deutsche Grammophon promotion (Billboard, Sept. 6).

CONDUCTOR IN TOWN: Flemish conductor Philippe Herreweghe, best known for his interpretations of the German Baroque and his stunning recordings with La Chapelle Royale, has, like so many other early music conductors, been moving forward in time and forming different ensembles in order to conduct Mozart, Brahms, and Berlioz, to name a few. On Oct. 9-12, he will be in the U.S. to lead the Orchestra of St. Luke's in an all-Mahler program, with "Lieder Eines Fahrenden Gesellen" and "Das Lied Von Der Erde" (Schoenberg version). The six-concert tour includes dates at New York's Metropolitan Museum of Art and the Brooklyn Academy of Music and in Harrisburg, Pa.; Toronto; Kansas City, Mo.; and Ann Arbor, Mich.

Harmonia Mundi is releasing seven new Philippe Herreweghe recordings this season, beginning with three featuring his ensemble, the Orchestre Des Champs Élysées. The Mozart "Gran Partita" appeared in August, the Schumann Cello Concerto (with Christoph Coin) and Symphony No. 4 is due in September, and the Berlioz "L'Enfance Du Christ" hits the street in November. Also on the docket are Bach's Advent Cantatas with the Collegium Vocale (October), Bach's B minor Mass (February 1998), Bach cantatas with countertenor Andras Scholl (March '98), and Purcell's "Ode To Saint Cecilia" (May '98).

CHICAGO NEWS: The Lyric Opera of Chicago has announced its new artistic team for the millennium. General director William Mason, successor to Ardis Krainik, who died last fall, has appointed conductor Andrew Davis music director and principal conductor, beginning Sept. 1, 2000. (Davis is currently music director of Glyndebourne Festival Opera and chief conductor of the BBC Symphony Orchestra.) Opera consultant and artist manager Matthew Epstein will become artistic director on May 1, 1999. Bartoletti, who has been artistic director and principal conductor of the company since 1964, will retire and take the title of artistic director emeritus.

Top Gospel Albums™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

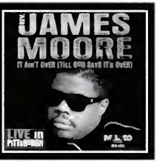
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ No. 1 ★★	
1	1	15	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE 14 weeks at No. 1	GOD'S PROPERTY
2	2	40	SOUNDTRACK ▲2 ARISTA 18951	THE PREACHER'S WIFE
3	3	71	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
4	5	11	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
5	6	7	THE CANTON SPIRITUALS VERITY 43021 HS	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
6	4	16	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 HS	LIVE IN LONDON AT WEMBLEY
7	7	66	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 HS	THE SPIRIT OF DAVID
8	8	44	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	9	26	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
10	11	16	VIRTUE VERITY 43020	VIRTUE
11	10	29	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
12	13	3	BEN TANKARD & TRIBE OF BENJAMIN VERITY 43095	GIT YO PRAYZE ON
13	12	18	SHIRLEY CAESAR WORD 68003/EPIC HS	A MIRACLE IN HARLEM
14	17	44	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
15	19	44	ANOINTED WORD 67804/EPIC HS	UNDER THE INFLUENCE
16	22	14	ANDRAE CROUCH QWEST 45924/WARNER BROS.	PRAY
17	20	8	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
18	23	24	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
19	24	60	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
20	26	15	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
21	18	7	JAMES HALL & WORSHIP AND PRAISE CGI 161278	...ACCORDING TO JAMES HALL — CHAPT. III
22	16	34	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
23	27	10	VICKIE WINANS CGI 161279	LIVE IN DETROIT
24	14	29	CARLTON PEARSON WARNER ALLIANCE 46354 HS	LIVE AT AZUSA 2 PRECIOUS MEMORIES
25	21	48	THE WILLIAMS SISTERS FIRST LITE 4003 HS	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
26	15	70	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
27	28	99	CECE WINANS ● SPARROW 51441	ALONE IN HIS PRESENCE
28	NEW▶		THE GMWA WOMEN OF WORSHIP ALDHO INT'L MUSIC 20152/STAR SONG	WHEN I GET HOME
29	37	66	MISSISSIPPI MASS CHOIR MALACO 6022 HS	I'LL SEE YOU IN THE RAPTURE
30	NEW▶		VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
31	25	16	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
32	36	17	CANDI STATON CGI 161276	COVER ME
33	29	16	BAM CRAWFORD'S PURPOSE HARMONY 1600	THE KING IS COMING ANY DAY!
34	33	39	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
35	NEW▶		MAMIE FOOTE KETTER FEATURING NATURAL BLEND KETTER 1195	FOLLOW THE LAW
36	NEW▶		REV. JAMES MOORE MALACO 6026	IT AIN'T OVER (TILL GOD SAYS IT'S OVER) — LIVE IN PITTSBURGH
37	30	7	DOC MCKENZIE & THE GOSPEL HI-LITES FIRST LITE 4007	RIDE WITH JESUS
38	32	16	DOROTHY NORWOOD MALACO 6024	HATTIE B'S DAUGHTER
39	31	16	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67939/EPIC	HE'S STILL GOOD
40	38	7	EDWIN HAWKINS HARMONY 1612	DALLAS MUSIC & ARTS SEMINAR MASS CHOIR

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker titles.

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It certainly ain't over until you've heard the newest masterpiece, *"It Ain't Over (Till God Says It's Over)"* from the gospel master, James Moore, and...

MALACO RECORDS



Artists & Music

In the SPIRIT™



by Lisa Collins

SUNDAY'S BEST: Atlanta International Records (AIR) CEO **Alan Freeman** reached back into the company's vault for its latest release, "Sunday's Best," a recap of AIR's 10 biggest-selling hits over the last two years, including **Dottie People's** "On Time God," **Bryan Cage's** "Jesus Will Fix It," **Luther Barnes'** "What More Can I Do," and **the Wilmington Chester Choir's** "He Shepherds Me." Freeman reports that sales are brisk for the July 22 release. "I'm pleased with initial pre-orders, and I believe this will be a top seller," reports Freeman. Indeed, his company's success with two previous compilations, "Today's Gospel Hits" and "Celebration"—which are currently charting on Top Gospel Albums—served as primary motivation. Yet another compilation, "Sunday Sampler," spotlights '97 hit releases and sports a Sept. 17 street date.

MASTERING THE MIX: Pick up an album, any album, that has been produced by **Michael Brooks**. What you'll find is strong lyrical content, pinpoint precision vocals, and nothing short of cutting-edge genius. It is what landed Brooks at the forefront of the urban contemporary movement as a key player/co-founder of **Commissioned**; what led him to create and develop **Witness**, gospel's top female group; and what has made him one of the most innovative producers on the gospel music scene. The latest effort from **Michael Brooks & the Nation** (now simply known as the Nation), "House Of Praise," showcases what we have come to expect from Brooks. Out Sept. 2, it is the second release from the group, which features the talent of Brooks, his sister **Tina** (a former member of Witness), **William Murphy, Renee Williams**, and **Walter Farr** and boasts a decidedly urban flair. For the last few years, Brooks has juggled full-time ministry with production work on such groups as **Totally Committed** and Witness. His studio expertise led to his current production deal with CGI. Most recently, he produced "More Than You'll Ever Know," the solo debut from Witness' **Lisa Paige**. Brooks and Paige were married Jan. 31.

SHAKIN' UP SIN CITY: **Bobby Jones** rocked Las Vegas with his annual Diamond Festival (Aug. 31-Sept. 2), which featured performances from **James Moore, Albertina Walker, LaShun Pace, Renee Spearman & Prosperity, Kurt Carr, B.J. Fears, Strait Vocalz**, and **Tim "The Bishop" Brown & His Miracle Mass Choir**. Brown's band awed the crowd with a cut from its forthcoming release, "Awesome God," due Oct 16 from Holy Roller Records . . . Oct. 10 is the date set for the annual induction and awards dinner for the Detroit-based Gospel Music Hall of Fame & Museum, which was established in 1995 by **David Gough**, owner of DoRohn Records (a 14-year-old label whose roster includes **Esther Smith, the Craig Brothers**, and Gough). Inductees include **Mahalia Jackson, Thomas A. Dorsey, James Cleveland, Albertina Walker, Dorothy Norwood, Shirley Caesar**, and **Clara Ward**.

BRIEFLY: **God's Property** celebrated the sale of more than 1 million copies of its debut release, "God's Property From Kirk Franklin's Nu Nation," with a Platinum Homecoming Celebration concert Sunday (7) sponsored by KHVN Fort Worth, Texas, at the Bronco Bowl in Dallas . . . EMI Christian Music Group has appointed **Shawn Tate** as director of gospel sales for Chordant Distribution Group. He will work closely with its distributed gospel labels, including Aleho International, Crystal Rose, Harmony, GospoCentric, Selah, Sparrow, and Star Song Records . . . Finally, **Keith Farmer** takes over as marketing director at AIR, effective Aug. 1.

RIAA AUGUST CERTIFICATIONS

(Continued from page 14)

bums; his 1979 Epic solo debut, "Blizzard Of Ozz," reached 4 million, while "Tribute," his 1987 album with the late guitarist Randy Rhoads, and his 1988 set "No Rest For The Wicked" went double-platinum.

Bob Dylan's groundbreaking 1965 Columbia album "Highway 61 Revisited" became a million-seller in August, making it the singer/songwriter's eighth platinum title. Dylan's "Pat Garrett & Billy The Kid" and the boxed set "The Bootleg Series—Volumes 1-3 (Rare And Unreleased) 1961-1991" went gold.

First-time platinum-album artists for the month included R&B legend Al Green (Right Stuff); English rock unit the Cult (Sire); Scandinavian phenoms the Cardigans (Mercury); and singer/songwriter Meredith Brooks (Capitol).

Making their debuts among gold album recipients were Latin group Banda Machos (Fonovisa); rock acts Third Eye Blind (Elektra), Sugar Ray (Atlantic), and OMC (Mercury); Fugees member Wyclef Jean (Columbia); singer/songwriter Duncan Sheik (Atlantic); and U.K. trip-hop unit Portishead (London).

Barbra Streisand blasted into the platinum singles category with three solo certifications—for "Evergreen (Theme From 'A Star Is Born')" (1976), "The Way We Were" (1973), and "Woman In Love" (1980)—plus duets with Neil Diamond and Donna Summer.

A complete list of August RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Kenny Rogers, "Greatest Hits," Capitol Nashville, 12 million.

No Doubt, "Tragic Kingdom," Trauma/Interscope, 8 million.

The Notorious B.I.G., "Life After Death," Bad Boy/Arista, 6 million.

Kenny Rogers, "The Gambler," Capitol Nashville, 5 million.

Ozzy Osbourne, "Blizzard Of Ozz," Epic, 4 million.

Kenny Rogers, "20 Greatest Hits," Capitol Nashville, 4 million.

Kenny Rogers, "Ten Years Of Gold," Capitol Nashville, 4 million.

Wu-Tang Clan, "Wu-Tang Forever," RCA/Loud, 3 million.

Kenny G, "The Moment," Arista, 3 million.

Kenny Rogers, "Kenny," Capitol Nashville, 3 million.

Sublime, "Sublime," Gasoline Alley/MCA, 2 million.

Ozzy Osbourne, "No Rest For The Wicked," Epic, 2 million.

Ozzy Osbourne and Randy Rhoads, "Tribute," Epic, 2 million.

Erykah Badu, "Baduizm," Kedar/Universal, 2 million.

Various artists, soundtrack, "Men In Black," Columbia, 2 million.

George Strait, "Carrying Your Love With Me," MCA, 2 million.

Kenny Rogers, "Christmas," Capitol Nashville, 2 million.

PLATINUM ALBUMS

The Notorious B.I.G., "Life After Death," Bad Boy/Arista, his second.

Wu-Tang Clan, "Wu-Tang Forever," RCA/Loud, its second.

Al Green, "Greatest Hits, Volume 1," Right Stuff, his first.

The Cult, "Electric," Sire, its second.

Tony Toni Toné, "House Of Music," Mercury, its third.

The Cardigans, "First Band On The Moon," Mercury, their first.

Aaron Neville, "Warm Your Heart," A&M, his second.

Oak Ridge Boys, "Oak Ridge Boys Greatest Hits 2," MCA, their third.

Bob Dylan, "Highway 61 Revisited," Columbia, his eighth.

Meredith Brooks, "Blurring The Edges," Capitol, her first.

Various artists, soundtrack, "Men In Black," Columbia.

En Vogue, "EV3," EastWest/EEG, its third.

Kenny Rogers, "Daytime Friends," Capitol Nashville, his 14th.

Kenny Rogers, "Kenny Rogers," Capitol Nashville, his 15th.

Kenny Rogers, "Love Will Turn You Around," Capitol Nashville, his 16th.

Kenny Rogers, "We've Got Tonight," Capitol Nashville, his 17th.

Kenny Rogers, "Duets (With Dottie West, Kim Carnes, And Sheena Easton)," Capitol Nashville, his 18th.

Kenny Rogers & Dottie West, "Classics," Capitol Nashville, their first.

GOLD ALBUMS

The Notorious B.I.G., "Life After Death," Bad Boy/Arista, his second.

Wu-Tang Clan, "Wu-Tang Forever," RCA/Loud, its second.

Bob Dylan, "The Bootleg Series—Volumes 1-3 (Rare And Unreleased) 1961-1991," Columbia, his 22nd.

Banda Machos, "Los Machos También Lloran," Fonovisa, their first.

Depeche Mode, "Ultra," Reprise, its ninth.

Paul McCartney, "Flaming Pie," Capitol, his 10th.

(Continued on page 46)

THE CANTON SPIRITUALS

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Verity

THE POWER OF TRUTH

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THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ No. 1 ★ ★	
1	1	62	**BOB CARLISLE ▲** DIADEM 31149/PROVIDENT 19 weeks at No. 1	SHADES OF GRACE
(2)	NEW▶		**THIRD DAY** REUNION 10006/PROVIDENT	CONSPIRACY NO. 5
(3)	NEW▶		**DC TALK** FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
4	2	67	**JACI VELASQUEZ** MYRRH 6995/WORD	HEAVENLY PLACE
5	3	13	**THE SUPERTONES** BEC 7401/CHORDANT	SUPERTONES STRIKE BACK
6	5	51	**POINT OF GRACE ●** WORD 9694	LIFE LOVE & OTHER MYSTERIES
7	4	83	**DC TALK ▲** FOREFRONT 5140/CHORDANT	JESUS FREAK
8	6	44	**VARIOUS ARTISTS ▲** SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
9	7	5	**PHILLIPS, CRAIG AND DEAN** STAR SONG/SPARROW 0156/CHORDANT	WHERE STRENGTH BEGINS
(10)	13	11	**CHRIS RICE** ROCKETOWN 1528/WORD	DEEP ENOUGH TO DREAM
11	8	8	**CLAY CROSSE** REUNION 10005/PROVIDENT	STAINED GLASS
12	17	22	**CARMAN** SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
13	3	52	**STEVEN CURTIS CHAPMAN ●** SPARROW 1554/CHORDANT	SIGNS OF LIFE
29	17	23	**CAEDMON'S CALL** WARNER ALLIANCE 46463/WCD	CAEDMON'S CALL
29	26	26	**KIRK FRANKLIN AND THE FAMILY ▲** GOSPOCENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
(16)	18	18	**KATHY TROCCOLI** REUNION 10003/PROVIDENT	LOVE AND MERCY
17	17	17	**PETRA** WORD 9929	PETRA PRAISE 2 WE NEED JESUS
29	20	11	**OLETA ADAMS** HARMONY 7701/CHORDANT	COME WALK WITH ME
19	15	37	**VARIOUS ARTISTS** HOSANNA!/INTEGRITY 8952/WORD	SHOUT TO THE LORD
29	13	62	**REBECCA ST. JAMES** FOREFRONT 5141/CHORDANT	GOD
21	14	80	**NEWSBOYS ●** STAR SONG/SPARROW 0075/CHORDANT	TAKE ME TO YOUR LEADER
22	23	40	**VARIOUS ARTISTS** HOSANNA!/INTEGRITY 10492/WORD	REVIVAL AT BROWNSVILLE
23	26	88	**CRYSTAL LEWIS** MYRRH 5039/WORD	BEAUTY FOR ASHES
29	22	80	**AUDIO ADRENALINE** FOREFRONT 5144/CHORDANT	BLOOM
29	21	18	**THIRD DAY** REUNION 0117/PROVIDENT	THIRD DAY
26	26	39	**DONNIE MCCLURKIN** WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
(27)	28	3	**VARIOUS ARTISTS** PSALM 150 8013/DIAMANTE	BUTTERFLY KISSES
29	26	17	**MXPX** TOOTH & NAIL 1060*/DIAMANTE	LIFE IN GENERAL
29	26	26	**VIRTUE** VERITY 50032/PROVIDENT	VIRTUE THE GREATEST PART OF ME
(30)	31	3	**VARIOUS ARTISTS** SPARROW 7624/CHORDANT	FOCUS ON THE FAMILY PRESENTS RENEWING THE HEART
(31)	35	5	**PAUL WILBUR** HOSANNA!/INTEGRITY 11512/WORD	HOLY FIRE
(32)	NEW▶		**DON MOEN** HOSANNA!/INTEGRITY 11522/WORD	LET YOUR GLORY FALL
33	27	20	**SMALLTOWN POETS** FOREFRONT 5163/CHORDANT	SMALLTOWN POETS
(34)	NEW▶		**EAGER** QUESTAR MISSION/WARNER ALLIANCE 46723/WCD	EAGER
35	36	73	**ANDY GRIFFITH ●** SPARROW 1440/CHORDANT	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
(36)	RE-ENTRY		**BEBE & CECE WINANS** SPARROW 7048/CHORDANT	GREATEST HITS
(37)	34	43	**RAY BOLTZ** WORD 9937	NO GREATER SACRIFICE
38	33	12	**REALITY CHECK** STAR SONG/SPARROW 0158/CHORDANT	REALITY CHECK
(39)	RE-ENTRY		**ANOINTED** MYRRH 7006/WORD	UNDER THE INFLUENCE
40	30	15	**VARIOUS ARTISTS** HOSANNA!/INTEGRITY 11492/WORD	REVIVAL — SONGS OF FIRE FROM ABOVE

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units, ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

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Artists & Music

HIGHER GROUND®



by Deborah Evans Price

SIGNED WITH A LITTLE HELP FROM THE FANS: Word Records is taking the A&R process to the streets with the Oct. 21 release of "Mindy's Revenge: 20 Killer Cuts," a sampler of 20 of the country's hottest unsigned Christian acts. The label is asking consumers to help it pick its next new act by voting for their favorite one on the sampler. Each CD and cassette will include a ballot that will allow the public to pick a favorite cut. Fans may also cast their vote via Word's World Wide Web site (www.wordrecords.com), by calling an 800 number, or by mailing or faxing their votes to the label. The act that receives the most votes may get signed to a record deal. Is that an interesting marketing ploy or what?

Word is prodding consumers to get involved by giving away one Sony PlayStation to a randomly selected voter at the end of the contest. One hundred runners-up will receive a "pawtographed" "Mindy's Revenge" poster, which features a giant orange cat wreaking havoc on a city. The frightened looks on the faces of the Word staffers in the photo are priceless. (They should all get pay raises for such unabashed willingness to ham it up.)

The music on the sampler offers something for everyone, running the gamut from modern and alternative rock to acoustic pop and folk. The acts featured on the project are **Skypark, Porcelain, Room Full Of Walters, Vine, Mark Giacobbe, Jesse's Vineyard, Allison & Catherine Pierce, Gorgeous, Prophecy, Jeff Devo, Jeanette Sullivan, According To John, Kings Road, Dog Named David, Thread, Human, the Nobodys, the Forty Days, Sacred Sky,** and **chris taylor** (formerly of **Love Coma**).

"Mindy's Revenge" will be priced at $6.99 on cassette and $9.99 on CD. Word will implement a national and regional radio campaign to promote the project, as well as an extensive push to consumer and trade publications. All the artists featured have strong regional followings that Word reps say will help fuel interest in the project. What a great way to expose new artists and involve consumers in the music. Stay tuned for details as the campaign gains momentum.

CHRISTAFARI RECONFIGURES: **Christafari** lead vocalist **Erik Sundin**, bassist **Johnny Guerrero**, lead guitarist **Bill Kasper**, keyboardist **Mark Sandiford**, and drummer **Ken Yarns** have left the group to form a new band, **Temple Yard**. Founder/vocalist **Mark Mohr** and his wife, **Vanessa**, will continue Christafari. Apparently, the split came from creative differences over the band's future direction.

According to a statement, Temple Yard's sound will be more "pop with a distinct reggae/rock steady/R&B influence, more along the lines of **UB40, Maxi Priest,** and the radio hits of **Big Mountain.**" Mohr, who co-founded the band with Sundin, owns the name Christafari. He's hiring a new band and plans for the sound to combine talk with singing. An ordained minister, Mohr will also continue the ministry he founded, Jamaica for Jesus.

Both Temple Yard and Christafari will record for Gotee Records—the label on which Christafari has released two albums—"Soulfire" and "Valley Of Decision." Temple Yard is slated to go into the studio in November. Christafari's plans were still under discussion.

PETRA ROCKS: On Tuesday (9), the Hard Rock Cafe in Orlando, Fla., is throwing a special bash for **Petra**. The festivities will include a memorabilia induction and a gold record presentation. **Lonnie Chapin** called from the road to say how excited he and his fellow band members are and how much they are looking forward to the event. The Hard Rock Cafe chain already has Petra memorabilia featured but wanted to update the group's presence by incorporating something that would also feature its newest members, Chapin and **Pete Orta**.

NEWS NOTES: Daywind Music Group recently scored a coup by signing longtime Southern gospel favorites **Gold City** . . . Look for **Susan Ashton** to embark Sept. 25 on the first leg of her 25-city A Distant Call tour. Special guests on the outing will be **Erin O'Donnell** and **Thom Shumate** . . . Myrrh newcomer **Miss Angie** and Absolute Records act **Believable Picnic** will join **Guardian** on its 20-date Bottle Rocket tour, which hits cities from Florida to California in October and November.

RIAA AUGUST CERTIFICATIONS

(Continued from page 44)

Foo Fighters, "The Color And The Shape," Roswell/Capitol, their second.

Sublime, "40 Ounces Of Freedom," Gasoline Alley/MCA, its second.

Third Eye Blind, "Third Eye Blind," Elektra, its first.

Various artists, soundtrack, "My Best Friend's Wedding," Work/Columbia.

Sugar Ray, "Floored," Lava/Atlantic, its first.

Bob Dylan, "Pat Garrett & Billy The Kid," Columbia, his 23rd.

Wyclef Jean Featuring Refugee Allstars, "The Carnival," Ruffhouse/Columbia, his first.

Portishead, "Dummy," London, its first.

OMC, "How Bizarre," Huh!/Mercury, its first.

Various artists, soundtrack, "Hercules," Walt Disney.

Various artists, soundtrack, "Men In Black," Columbia.

En Vogue, "EV3," EastWest/EEG, its third.

Motley Crue, "Generation Swine," Elektra, its eigbth.

Bee Gees, "Still Waters," Polydor/A&M, their 10th.

Duncan Sheik, "Duncan Sheik," Atlantic, his first.

Kenny Rogers & Dottie West, "Every Time Two Fools Collide," Capitol Nashville, their second.

Kenny Rogers, "Love Is What We Make It," Capitol Nashville, his 20th.

Kenny Rogers, "Best Of Kenny Rogers," Capitol Nashville, his 21st.

Kenny Rogers, "Duets (With Dottie West, Kim Carnes, And Sheena Easton)," Capitol Nashville, his 22nd.

PLATINUM SINGLES

112, "Cupid," Bad Boy/Arista, its first.

The Supremes & the Temptations, "I'm Gonna Make You Love Me," Motown, their first.

The Jackson 5, "I Want You Back," Motown, their first.

The Supremes, "Someday We'll Be Together," Motown, their first.

Barbra Streisand, "Evergreen (Theme From 'A Star Is Born')," Columbia, her first.

Barbra Streisand & Donna Summer, "No More Tears (Enough Is Enough)," their first.

Barbra Streisand, "The Way We Were," Columbia, her second.

Barbra Streisand, "Woman In Love," Columbia, her third.

Barbra Streisand & Neil Diamond, "You Don't Bring Me Flowers," Columbia, their first.

Tim McGraw, "It's Your Love," Curb, his first.

GOLD SINGLES

Backstreet Boys, "Quit Playing Games (With My Heart)," Jive, their first.

The Supremes & the Temptations, "I'm Gonna Make You Love Me," Motown, their first.

The Jackson 5, "I Want You Back," Motown, their first.

The Supremes, "Someday We'll Be Together," Motown, their first.

Scarface Featuring 2Pac And Johnny P, "Smile," Rap-A-Lot/Noo Trybe/Virgin, his first.

Lil' Kim, "Not Tonight," Big Beat, her second.

Robyn, "Do You Know What It Takes," RCA, her first.

Timbaland & Magoo, "Up Jumps Da Boogie," Atlantic, their first.

LeAnn Rimes, "How Do I Live," Curb, her first.

Tim McGraw, "It's Your Love," Curb, his third.

En Vogue, "Whatever," EastWest/EEG, its sixth.

Third Eye Blind, "Semi-Charmed Life," Elektra, its first.

Assistance in preparing this story was provided by Carrie Bell.

Songwriters & Publishers

ARTISTS & MUSIC



The China Connection. The Harry Fox Agency (HFA) has signed a reciprocal representation agreement with the Music Copyright Society of China (MCSC) for administration of mechanical rights in China on behalf of HFA publisher principals who have not made their own arrangements for representation in the territory. The agreement will be administered by the mechanical rights group's subsidiary, the Fox Agency International, which has offices in Singapore and Taiwan. Shown signing the desi in New York, from left, are Ed Murphy, president/CEO of HFA and its parent, the National Music Publishers' Assn., and Chang Cheng, director general of the MCSC.



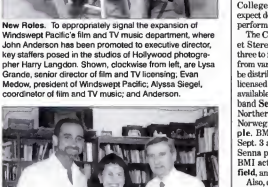
Strength In Numbers. Writer/artist David Pomeranz, far right, recently appeared with Broadway and TV stars at an ASCAP-sponsored tribute to "Hercules" lyricist David Zippel, fifth from left, at the Cinegrill in Hollywood, Calif. During a two-hour show, Pomeranz performed a new song written in collaboration with Zippel. Also pictured, from left, are singer/actor Brian Lane Green, Jason Alexander, singer Karen Feinman, actress Jenifer Lewis, and Nancy Dussault.



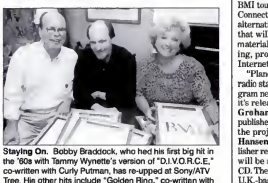
Own Desi, Own Album. MCA Music Publishing has signed Keily Price to a global publishing deal. She is currently in the studio writing and recording songs with Brandy (Elektra Records) and has finished co-writing the new single by SWV, "Someone." Keily has written songs and arranged vocals for such acts as Faith Evans, Mary J. Blige, Puff Daddy, Keith Washington, Ronald Isley and Angela Winbush, and Tasha Holiday. She will begin recording her own album for Teaneck/Island Records this fall. Shown, from left, are Kim Jackson, director of creative services at MCA Music Publishing, Jefferey Rolle of Priceless Music Management, David Renzer, worldwide president of MCA Music, and Price.



New Roles. To appropriately signal the expansion of Windswept Pacific's film and TV music department, where John Anderson has been promoted to executive director, key staffers posed in the studios of Hollywood photographer Harry Langdon. Shown, clockwise from left, are Lysa Grande, senior director of film and TV licensing, Evan Medow, president of Windswept Pacific; Alyssa Siegel, coordinator of film and TV music; and Anderson.



Family Values. Les Bider, chairman/CEO of Warner/Chappell Music, recently flew in from Los Angeles to the New York State Theatre Institute (NYSTI) for a workshop on the group's new family-audience project, "The Mystery Of The 12 Dancing Princesses." The project's book, music, and lyrics are by Michael Weiner and Alan Zachary. Bider, left, is shown with Patricia Di Benedetto Snyder, NYSTI producing artistic director, and Frank Military, senior VP at Warner/Chappell in New York.



Staying On. Bobby Braddock, who had his first big hit in the '60s with Tammy Wynette's version of "D.I.V.O.R.C.E.," co-written with Curly Putman, has re-upped at Sony/ATV Tree. His other hits include "Golden Ring," co-written with Rafe VanHoy; "He Stopped Loving Her Today," co-written with Putman; and "Time Marches On." Shown at signing ceremonies in Nashville, from left, are Don Cook, senior VP of Sony/ATV Tree; Braddock; and Donna Hilley, Sony/ATV Tree president.

NO.1 SONG CREDITS

THE WEEK ENDING 8/30/97

THE HOT 100

HONEY • Mariah Carey, Sean "Puffy" Combs, K. Fareed, Steven Jordan, S. Hague, Bobby Robinson, R. Larkins, L. Price • Sony/ATV Songs, BMI, Rye/BMI, Justin Combs/ ASCAP, EMI April/ ASCAP, Zomba/ ASCAP, Jazz Merchant/ ASCAP, Steven A. Jordan/ASCAP, Bobby Robinson/ BMI

HOT COUNTRY SINGLES & TRACKS

SHE'S GOT IT ALL • Drew Womack, Craig Wiseman • Emdar/ASCAP, Texas Wedge/ASCAP, Womaculate Conceptions/ASCAP, Almo/ASCAP, Daddy Rabbit/ASCAP

HOT R&B SINGLES

YOU MAKE ME WANNA . . . • Jermaine Dupri, Manuel Seal, Usher • EMI April/ASCAP, So So Def/ASCAP, Black A.D./ASCAP, UR IV/ASCAP

HOT RAP SINGLES

UP JUMPS DA BOOGIE • T. Mosley, M. Barnitt, Missy Elliott • Virginia Beach/ASCAP, Mag'us/ASCAP, Mesc Johnson/ASCAP

HOT LATIN TRACKS

POR DEBAJO DE LA MESA • Armando Manzanero • Tillandela/ASCAP

BMI's 'Planet Stereo' Lands At Colleges; Siegel In The Spotlight

BMI 'LABEL' SHOWCASES ACTS: College radio programmers can expect delivery of a monthly CD from performance right group BMI.

The CDs, under the moniker "Planet Stereo," will feature tracks from three to four new and unsigned artists from various global markets and will be distributed to college radio stations licensed by BMI. The first disc, now available, includes tracks by English band **Senna**, Icelandic artist **Moa**, Northern Ireland's **Thompson**, and Norwegian band the **Getaway People**. BMI launched the CD series Sept. 3 at New York's CBGB, where Senna performed along with fellow BMI acts **Suddenly Tammy, Mayfield,** and **Hober.**

Also, a special "Planet Stereo" section for BMI's World Wide Web site is being designed and will be accessible via a password to all BMI college radio licensees.

The site (http://bmi.com/planetsereo) will serve as a forum in which college radio programmers may comment on the "Planet Stereo" selections as well as post messages about music in general. In addition, a promotional segment of bmi.com will be open to all visitors and will provide information on all of the featured acts and developing acts from outside the U.S.

The "Planet Stereo" series, which BMI touts as "The Global New Music Connection," is part of its college and alternative radio "outreach" program that will include recorded showcase material supported by trade advertising, promotional items, interactive Internet activities, and contests.

"Planet Stereo" "gives U.S. college radio stations the opportunity to program new, cutting-edge music before it's released in America," says **Phil Graham**, VP of European writer/publisher relations and coordinator of the project. He and **Christian Ulf-Hansen**, director of U.K. writer/publisher relations, will decide which acts will be showcased on each month's CD. The CDs will be manufactured by U.K.-based Disctronics et its facility in Dallas.

THE MERSEY BEAT GOES ON: **Wayne Bickerton**, the London-based international chief of U.S. performing right group SESAC, has received an honorary degree from England's University of Liverpool. Bickerton, a musician who also collaborated with **Tony Waddington** on many chart hits, including "Sugar Baby Love," is a native of Liverpool and returned there July 23 to accept his Doctor of Law honor in recognition of his service to the music industry. He has also worked closely with the university since it created the Institute of Popular Music, of which he is vice chairman, in the last decade. As part of the celebration, Bickerton was interviewed on the BBC documentary program "Rock Family Trees."

SCREENERS: The bigger the catalog, the more room to present it in promo CD form. EMI Music Publishing is at it again with some one of "The Film Music Of EMI," a four-CD compilation. Two CDs each are devoted to songs and movie themes and feature major-artist recording versions and soundtrack performances, according to **Sharon Ambrose**, VP of music resources at EMI Music.

Words & Music

by Irv Lichtman

ALL FOR ARTHUR: The works of the late songwriter **Arthur Siegel**, also an irrepressible interpreter of show tunes, the rarer the better, will be in the spotlight at Danny's Skylight Room in New York the evenings of Wednesday (10) and Sept. 17, 24, and 26. Titled after his own song, "Life, Love, And Other Minor Matters," the all-Siegel program will feature **Barbara Lea, Eric Comstock,** and **Caroline Durham.**

Siegel's best-known songs are "Love Is A Simple Thing" and "Monotonous," both from the classic "New Faces Of 1952." The producer of the show is **Bertha Schuchat.**

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. **Live,** "Secret Samadhi."
2. **Counting Crows,** "August And Everything After."
3. **Nirvana,** "From the Muddy Banks Of The Wishkah."
4. **Beck,** "Mellow Gold."
5. **Paul McCartney,** "Flaming Pie."

Mytek's High-End Converter Helps Define Digital Standard

■ BY PAUL VERNA

NEW YORK—Reflecting the recording industry's impending move toward a digital platform of 24 bits sampled at 96 kilohertz, a small manufacturer plans to introduce a high-end converter aimed at mastering studios.

The unit, the ADAC 9624, is manufactured by New York-based Mytek Digital, a small company that gained notoriety for its Private Q headphone amplifier/mixer system and later moved into digital filters.

Powered by the Crystal Semiconductor CS 5396 chip, the ADAC 9624 features analog-to-digital and digital-to-analog converters, selectable sampling rates up to 96 kHz, noise shaping, optional external synchronization, several optional digital input/output interfaces, and a headphone amplifier. The unit, which is scheduled to ship in January 1998, carries a suggested list price of $4,000, according to Mytek president/founder Michal Jurewicz. A prototype will be on display at the Audio Engineering Society Convention in New York starting Sept. 26.

"Twenty-four bit, 96 kHz resolution eliminates all the bottlenecks associated so far with digital audio sound quality," says Jurewicz. "There is a debate brewing over what the next digital audio standard should be. In our opinion, 24-bit, 96-kHz (audio) provides the resolution necessary for professional applications.

Another of the ADAC 9624's features is the MRX data format—licensed from U.K.-based Prism Sound—which allows users to store high-resolution digital audio on 16-bit machines, such as the Alesis Adat or the Tascam DA-88. Although it had yet to be determined at press time exactly which MRX applications the ADAC 9624 will offer, among the possibilities are storage of two channels of 24-bit, 96 kHz audio or four channels of 24-bit, 48 kHz audio on modular 8-track machines.

The ADAC 9624 was developed with help from classical recording engineer Andrew Lipinski, who used bit extensive vintage microphone collection and audiophile approach to test various versions of it, according to Jurewicz.

Mytek's announcement of a high-end converter system follows the success with such units as its DDD603 mastering meter, its 20-bit AD/DA workstation interface, and its 8X20 and 8X24 devices, which operate at 20 bits and 24 bits, respectively. Jurewicz says the 8X20 series will be upgradeable to 24-bit, 96-kHz resolution in the near future.

Jurewicz founded Mytek in 1993 while working as an engineer at Skyline Studios in New York—the facility that has since been re-christened Alien Flyers. It was at the request of Skyline's management that Jurewicz developed Private Q, a headphone amplification and mixing system that allows musicians to create their own custom mixes. There are currently more than 100 Private Q systems in use in New York, Los Angeles, Nashville, and elsewhere, according to Jurewicz.

'It's basically a better version of our previous products'

"This converter is a logical extension of the work I've been doing for the past four years," says Jurewicz, referring to the ADAC 9624. "After I designed the Private Q system people liked it, so I wanted to design more things. Early on, I decided to focus on digital technology because I know that that was the future. The ADAC 9624 uses a lot of what I learned before. It's basically a better, newer, higher-tech version of our previous products."

Among the design improvements in the ADAC 9624 are a software interface that will allow users to program the unit similarly to the way Lexicon's high-end digital processors are controlled remotely, according to Jurewicz. The software interface will also allow users to upgrade some of the ADAC 9624's features without purchasing new hardware.

"I see all our subsequent products being software-driven," says Jurewicz. "There will be more and more intellectual value in the software rather than the hardware box itself. What my company is trying to do is take advantage of technological advances in digital audio. One of the ways of doing that is more research and more understanding of digital signal processing. You'll see less and less analog processing and more digital processing."

Mytek's clients include the Rolling Stones, the Smashing Pumpkins, Masterdisk, Sony Music Studios, Westlake Audio, Dreambire, Carnegie Hall, and major Broadway theaters.



Auto-mation. MG Sound principals Martin Böhm, left, and Ludwig "Stevie" Coss show off their latest upgrade—a pair of Porsche Carreras—on a square in Vienna near their studio. Besides the Porsches, MG has just acquired a Solid State Logic SL 9000 J series console for its Studio A. A four-room facility, the ISDN-equipped MG Sound also sports an SSL 4000 G+ series board.

Böhm says of the SSL 9000 J, "The sonic quality of this console defines a new standard in recording, perhaps the final generation of analog consoles. The 9000 was the only logical choice for competing in the big leagues—and even Gerhard Neve fans accept the 9000. The level of automation, with regard to small faders, effects, EQ, and inserts, plus the ease of operating the redesigned computer, make the 9000 perfect for our purposes."

A member of the World Studio Group, MG Sound is Austria's top recording facility, with a clientele that includes Placido Domingo, Shirley MacLaine, José Carreras, Marianne Faithfull, and the Kelly Family. (Photo: David Goggin)

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 30, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MO MONEY MO PROBLEMS The Notorious B.I.G. feat. Puff Daddy and Mase Stevie J., Sean "Puffy" Combs (Bad Boy/Arista)	YOU MAKE ME WANNA... Usher/ Jermaine Dupri (LaFace/Arista)	SHE'S GOT IT ALL Kenny Chesney/ Buddy Cannon, Nora Wilson (BNA)	FLY Sugar Ray/ David Kahne (Lava/Atlantic)	PINK Aerosmith/ Kevin Shirley (Columbia)
RECORDING STUDIO(S) Engineer(s)	OASOY'S HOUSE, THE CARIBBEAN SOUND MAGIN (New York, NY/Trinidad, WI) Doug Wilson, Lane Craven, Axel Niehaus	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	WOODLANO STUDIOS (Nashville, TN) Billy Sherrill	NRG STUDIOS (Studio City, CA) David Kahne	AVATAR STUDIOS (New York, NY) Kevin Shirley
RECORDING CONSOLE(S)	SSL 4000G	OOA AMR 12	Neve B06B	Neve B06B	Neve B06B
RECORDER(S)	Studer A800 MKIII	Sony APR 24	Sony 3348	Studer 827	Studer A800
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	BASF 900	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	OAODY'S HOUSE (New York, NY) Michael Patterson	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	SOUND STAGE (Nashville, TN) Kevin Beamish	SCREAM STUDIOS/ QUAO RECORDING (Studio City, CA/New York, NY) David Kahne	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	SSL 4000G	SSL 4064G+ w/ Ultimation	SSL 9000J	SSL 4056G/ SSL J9000	Neve VRP 72
RECORDER(S)	Studer A800 MKIII	Studer AB27	Ampex ATR 100	Studer A820/A800	Ampeg ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	BASF 900	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	PRECISION SOUND Stephen Marcussen	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	WEA	Sony

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MTV INTERNATIONAL



300
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A BILLBOARD TRIBUTE TO THE WORLD'S FIRST GLOBAL NETWORK

MUSIC TELEVISION

THE SUN NEVER SETS ON MTV

CHAIRMAN TOM FRESTON EXPLAINS HOW THINKING GLOBALLY AND ACTING LOCALLY HAS BROUGHT THE NETWORK INTO 300 MILLION HOMES AROUND THE WORLD

BY MARILYN A. GILLEN

Tom Freston, the chairman/CEO of MTV Networks, was there at the beginning: Aug. 1, 1981. Call it M Day, when an upstart MTV charged headlong into U.S. homes.

Victory was not assured.

"Advertisers wouldn't even see us," Freston says. "Cable operators said this was one of the stupidest things they'd ever heard of." Needless to say, global domination was not yet on the agenda for the fledgling music-video channel. "We were just hoping we could get the signal out," Freston allows now, laughing. "And that someone would watch it."

Did they ever. Today, MTV: Music Television has, in fact, become a global power with an international brand name on a par with Nike and McDonald's. Even those who don't watch it, know it. It now serves 300 million households worldwide, in various flavors catering to an array of local tastes in more than 80 different territories.

MTV is now grooved to in Germany and Greece, talked about in Taiwan and Thailand, eyeballed in Estonia and Egypt, and is scoping out expansion into ever more uncharted territories. The world, it turned out, wants its MTV.

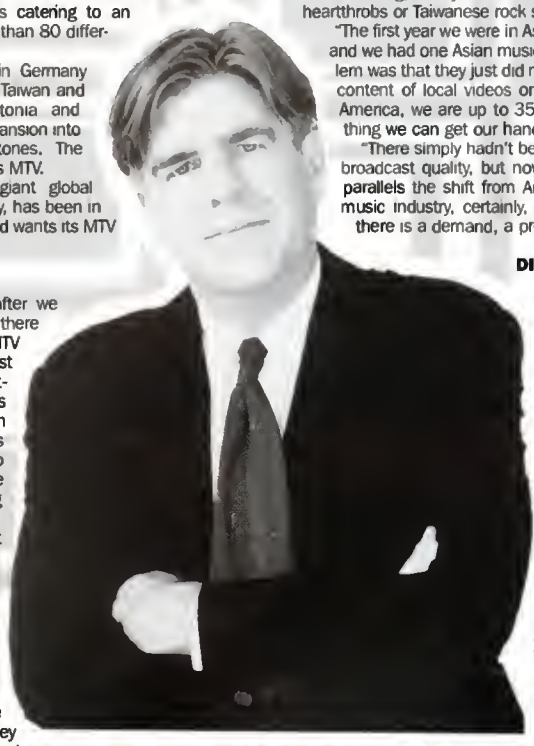
But the key to MTV's giant global strides, Freston reflects today, has been in also recognizing that the world wants its MTV its own way.

THE BIG PICTURE

"We saw pretty quickly after we launched in the U.S. that there was the possibility that MTV could become one of the first true global television networks," Freston says from his New York office, located in the corporate headquarters of MTV parent Viacom. "So we began to actively become one of the pioneers in doing that.

"But we learned fast that you can't just take a U.S. feed and broadcast it everywhere in the world and expect to have a business," he adds. "The audience might tune in as a curiosity at first, but soon the novelty wears off. You have to package it differently. You have to be sensitive to the fact that they want something in their own language, that they want to see hosts they can identify with and hear music from their own local superstars as well as from the big international names.

"The catchphrase 'Think globally, act locally' is used by everyone these days, but it is a perfect summary of our overall approach to going into new markets," says Freston. "And it was a pretty revolutionary approach, in contrast to the prevailing idea of 'one world, one feed.'"



Tom Freston, chairman/CEO of MTV Networks

BOWING IN BRITAIN

Freston traces MTV's official international launch to Aug. 1, 1987, when MTV Europe bowed as that continent's only 24-hour music-video network. It offered the blueprint for MTV's future expansion strategy.

"We sent about seven or eight people from the States and started very small, in a warehouse," he recalls. "And then we let those people basically run the show. It was a European version of MTV, made by Europeans for a European audience."

That "by and for" strategy has not changed in the last 10 years, Freston says, although numerous refinements have been made to it. "We still always try to use a minimum of expatriates and, instead, tap in to the local people who know the market and know the music culture to plan and program the channel," he says. "And then we can know we are truly offering a local version of MTV, and not what someone in New York or London *thinks* a local version of MTV should be."

The different versions can vary radically from Argentina to Asia, as a channel-surfing survey would reveal, but the common thread that binds them is a certain MTV "vibe," along with some universally popular MTV programs, such as "Unplugged."

Says Freston, "There is a certain look and rhythm, an overall style for MTV, that is still consistent throughout the world. But everything else, from the on-air personalities to the music to the shows and the promotions, are, by and large, done locally for a local population.

"It has become a true international service, done locally in a variety of languages and dialects, and has established itself as an icon for young people everywhere. That's a testament to the hundreds and hundreds of brilliant people who put it together every day, from Bombay to Taipei."

BEYOND ANGLO-AMERICAN

MTV's local approach has blossomed and flowered along with the growth of a truly global music industry. Where once it may have meant simply using native-speaking hosts to introduce Anglo-American clips, today it is more likely that those hosts will be discussing, in any number of languages, videos from Chilean heartthrobs or Taiwanese rock stars.

"The first year we were in Asia, I think we aired 1,000 videos, and we had one Asian music video," Freston says. "The problem was that they just did not exist. Now we have a very high content of local videos on our different channels. In Latin America, we are up to 35% to 40%; we are playing everything we can get our hands on.

"There simply hadn't been any music videos that were of broadcast quality, but now there are plenty," he adds. "It parallels the shift from Anglo-American dominance of the music industry, certainly, and also points out that, where there is a demand, a product will arise to supply it."

DIVIDE AND CONQUER

Advancing technology has spurred still further refinements in MTV's approach to superserving local markets in recent years.

"Since 1995," Freston says, "we have started taking what had been pan-regional feeds, which may have covered some 30 different countries, and broken them down into more feeds serving smaller sections each."

Indeed, the day before Freston spoke with Billboard, MTV In The U.K. had launched as a spinoff of the broader MTV Europe. Asia is now served by three different feeds, and Latin America, two. More targeted feeds are coming.

"Technology has simply allowed us to do what we wanted to do all along," Freston explains. "We have always wanted to be

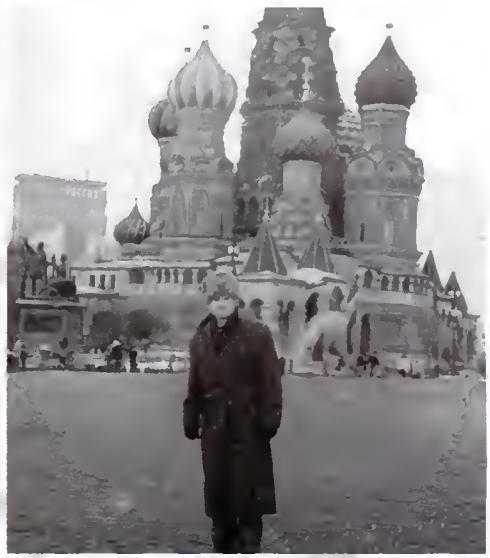
Continued on page 60

Q&A WITH BILL ROEDY

From summit meetings in Lithuania to cocktails in Mongolia, the head of MTV Networks International combines business savvy and an adventurous spirit in his role as music diplomat. In a London interview, he discusses the network's history and future.

BY THOM DUFFY

When MTV began its international expansion in the late 1980s, the first place outside the U.S. where it planted its flag was London, with the launching of MTV Europe on August 1, 1987. Eighteen months later, William H. Roedy joined MTV Networks as chief executive and managing director of MTV Europe. He came to the company after a decade with HBO, where he was heavily involved in building that channel's distribution in the U.S.



Bill Roedy, president of MTV Networks International, visits Moscow.

"Tom Freston was the key person who recruited me, and it was, more than anything else, Tom's sales job, which was terrific," recalls Roedy of his move to MTV. "I was working at an established business—HBO, which was great; I loved it. But this was the chance to do something entrepreneurial and in an international environment, which appealed to me because I had lived quite a bit of my life [outside the U.S.]."

Now, as president of MTV Networks International and chairman of MTV Networks Europe, Roedy, who is based in London, has responsibility for the operation and management of MTV Asia, MTV Australia, MTV Brasil, MTV Europe, MTV India, MTV Japan, MTV Latin America, MTV Mandarin and MTV New Zealand.

The challenge of building what MTV calls the world's largest television network has required an executive with both business savvy and an adventurous spirit.

On the business side, Roedy has guided MTV's strategy of tailoring its output to individual markets around the world. This localization of its programming is described, region by region, by the MTV executives interviewed for this special issue.

On the adventurous side, Roedy quietly marvels at the situations in which he has found himself. He has talked about music with the president of Lithuania—who at the time was under siege by Soviet tanks. He has received toasts from the deputy mayor of St. Petersburg, who rather effusively compared the roles of MTV and Peter the Great in opening Russia to Europe. More recently, he and Tom Freston sat down for drinks with cable operators in Mongolia "in a scene out of Indiana Jones," says Roedy.

In interviews in London, Roedy discussed the history and growth of MTV Networks International, its prospects for the

Continued on page 52

Out Of This World



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households

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ROEDY Q & A

Continued from page 50

future, his view of MTV's unique bond with its audience, and his dream of breaking new music stars from around the world.

How would you characterize the state of distribution available to MTV Europe in its early days?

It didn't look particularly good, because there wasn't a lot of cable in Europe. I was lucky enough to see how important distribution was in the States because I grew up with that at HBO; that was my job. So I immediately adopted this mantra: "every household in Europe." The other mantra I adopted was 'aggressive' distribution but also 'creative' and 'relentless,' if you will, which got everyone thinking beyond cable: Hey, if cable's not there, let's do it in other ways, with direct-to-home platforms and, most importantly, even terrestrial frequencias, either partial carriage or, in some cases, 24 hours. This again has been part of this objective to make MTV available in as many homes as possible.



Bill Roedy with Annie Lennox

So, creatively, we were able to put together a network, which actually then grew very quickly. It started out in the Benelux and Scandinavia. But the first big deal I worked on, which was something like 30 days after I came on board, was in Germany.

You were dealing with a cable operator unlike any of those you had dealt with in the U.S.

It was not a commercial enterprise. It was [state-owned] Deutsche Telekomm, and they were highly regulated and weren't coming from a negotiating point of view. I was coming totally from a negotiating point of view, after all those years at HBO, and it was an arduous process. Basically, it did entail us paying some money, because they had to install [signal receiving] dishes in all their head ends and they wanted some sort of incentive to do that. At the time, it seemed kind of a leap of faith. In hindsight, it was one of the best decisions we made. We got all that distribution in Germany, and that set the stage for us to steamroll distribution across Europe.

German cable was the strongest cable system of any country. The [size of] the German economy meant that the advertising sales business would be very helpful. And it coincidentally came together with the reunification of Germany. The overall importance of Germany made that one deal, in hindsight, a real benchmark. And, by the way, on the fees, we were able to turn that around when we encrypted the signal.

MTV launched in Germany at a turning point in history.

Because of the background I've had internationally, and through my military years, I've developed a big interest in history. So the opportunity to participate, even in a penpheral way, has been a privilege. I was blessed early on, at the Berlin Wall, where I gave a speech [on the launch of MTV in Germany]. Amazingly, that week the wall came down. Obviously, MTV had nothing to do with it, but I think symbolically there was a reaching out for connection to other parts of the world by audiences in Eastern Europe. We actually launched in Eastern Europe early on, before the changes in the government.

MTV Europe was originally launched from the U.K. as a joint venture between Viacom, British Telecom and the late Robert Maxwell. Viacom subsequently bought out its partners in Europe but continues to have joint ventures in other regions. What are the pros and cons of such partnerships?

One pro is the local advantage you can get. Can a partner strategically help you either in distribution or with programming? Largely because of the success of our rollout and the power of the brand, I can't think of any [recent] partnerships, with the exception of our license agreements. The most recent one, for example, in Australia [with the owners of ARC Music Television], is because they own the distribution platform. So that was a distribution-based strategic partner. When we picked PolyGram in Asia it was the strategic expertise. We had a lot of faith, and still do, in [PolyGram Far East president] Norman Cheng. Sometimes, if we enter a market that hasn't been developed, we'll enter into a partnership or even a licensing agreement. We'll always have an option to buy so, as the market gets more developed, we'll pick up the rest, which is what we did in Brazil.

Greg Ricca, the executive VP of MTV Networks, was involved in negotiating the PolyGram deal in Asia, among others. His position recently has been expanded to include MTV Networks International. What is his role?

Greg has been with Viacom for over 10 years, and he was the general counsel of MTV Networks. He's been working with international operations informally for quite some time and has been involved in a lot of very integral international deals. I brought him over to London at the end of last year. There are basically two parts to his job. Of course, the channels report to me, but he assists me in running the operations, which involves almost daily contact with everybody around the world. Secondly, he also manages a staff that includes our business development and strategy and a small operational group, which we call network operations. They're responsible for tying all the channels together around the world. So that included exchanging tapes, marketing—just making sure everything goes smoothly. It's a staff of about 15 who report to Greg. He's been terrific. He's helping me a great deal.

Australia seems to be an example of MTV entering a market when distribution becomes available.

It was totally dependent again on the distribution infrastructure. We would have been there earlier if there had been an infrastructure. But actually our timing, not to sound self-serving, was perfect. We entered many years ago with blocks on the terrestrial frequency. So we introduced the product, there was some awareness, and then as the distribution infrastructure was finally being built last year—and it's still being built—then we decided to go in.

What was your reaction to Channel V—which is a joint venture between Rupert Murdoch's Star TV, Sony, BMG, EMI and Warner Music—expanding from Asia into Australia? Do you expect to compete against Channel V elsewhere in the world?

It wasn't a terrible surprise to us in Australia, because there's a connection there. I wouldn't necessarily be surprised [if Channel V expanded further]. It's difficult to predict, because the ownership is a little bit complicated. It really depends on the record companies and how aggressive they want to be on that, but I wouldn't be surprised if they launched in other markets.

We are quite used to competitive efforts around the world. Literally, there are probably close to a hundred music channels everywhere in the world. Not all of them are competitive. Some of them actually fill a niche that we don't want to fill and work nicely as a complement. Others are extremely competitive. And it sounds like a cliché to say that competition is good, but it is good. It makes us all work harder for the consumer. But, meanwhile, we're as ambitious and aggressive as ever. We aim to be No. 1. There will not be a day when I will wake up and not want to beat the competition. No one will be better than us.

Has the localization of MTV's international programming been driven by new technology, such as digital compression?

It's easy to get confused by this whole localization thing. The underlying point that I always try to make, which is often missed, is that the idea of having a homegrown product [on an international television network] modestly came from MTV. When we started in Europe in 1987, we hired local employees and played local music. But there were economies of scale to doing what we called a pan-regional channel [rather than country-specific programming].

It was much more difficult than we anticipated. You would think it would be the most difficult on the product side, uniting very diverse cultures and different languages, even though it's music. But even in the early days, we had a terrific consumer response.

EXECUTIVE PERSPECTIVE

"I personally could sit in my office all day and watch the other MTVs for ideas. From German/Turkish rap to animation from India to attitude from Brazil to commercials we would never play in America. All of them present a very different and yet still familiar take on what it means to be MTV."

—JUDY MCGRATH
PRESIDENT
MTV NETWORKS

"Our mantra is 'All global, all local, all the time.' When you look at our on-air image spots, you know it's MTV. It's got the edge; it's got a certain degree of irreverence. But we are careful not to infringe on cultural sensibilities. One thing I have to be very aware of is cultural imperialism. Media styles are vastly different from [the U.S.]. I've been on sales calls in India, in the Netherlands and in Hong Kong, and you don't know who your audience is. So your ear and eye have to be culturally attuned before you go crazy."

—HARVEY SANOT
PRESIDENT OF ADVERTISING AND PROMOTION SALES
MTV NETWORKS
PRESIDENT OF INTERNATIONAL ADVERTISING SALES
MTV/VH1

"We've gone from five channels to about a dozen channels since I joined the company. The programming arms of MTV just keep stretching further each year. We give each channel's team ongoing support with marketing, programming and production, and we make sure that each channel has the programming material that is appropriate for each region. There is a different approach in each region. We get a feel for each environment so that we can know what the marketplace is interested in before we enter a market. That requires a lot of research, including focus groups and cooperation with local record companies. We don't just parachute in with the attitude that we know everything about the area."

—REBECCA BATTIES
VP OF INTERNATIONAL PROGRAMMING AND OPERATIONS
MTV NETWORKS



Silverchair visited MTV's Kim Vecena (left), Rebecca Batties (center), Ian Stewart (right) and Nick Wickham (far right) at the MTV Australia studio.

It was much more difficult from a business standpoint, getting advertisers to advertise on a pan-regional basis. There were only a handful of companies out there [initially interested]. The good news is that, in a very short time, three or four years, we were able to establish a base of about 300 advertisers with a nice heavy revenue stream. And we feel particularly good about it because we were the only ones doing it. We were pioneering a concept, and it became a real mission for us. And we took a lot of satisfaction in helping not only clients change the way they buy, but also agencies, and they were the last ones to adapt.

Record companies in Europe have had mixed reactions to the localization of MTV Europe. Now getting added to the playlist in one region does not guarantee exposure in another. How do you respond to those concerns?

We think its a win-win situation because we still very much have that commitment to expose audiences that otherwise wouldn't see music [from other markets]. This is a unique strength that MTV has because of our many different channels and the fact that we exchange programming around the world.

Continued on page 54



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International Timeline

A DECADE OF MTV ACCOMPLISHMENTS ABROAD

ROEDY Q & A
Continued from page 52

And further, we think it's particularly a win-win in markets that move so crazily, like the U.K., for example. There will be even more U.K. music on MTV in The U.K. There still is—and we've gone through this with the record companies over and over and I think they're accepting it—there still is the opportunity for those U.K. acts to be exposed on the entire European channel. That's why we have this infrastructure.

In Europe, MTV now has individual arrangements with the major labels over licensing for videos. The European Union is still looking at the issue of collective licensing raised by MTV, and a British High Court suit on the matter is continuing—although it has been settled in respect to some of the parties. Nevertheless, what did you learn from the video-licensing dispute?

The overriding thing is that, no matter what the ups and downs are—and there certainly are arguments, and there will be arguments, and they tend to be about issue of principle—we're intertwined. We can and do help each other. Even though there has been this problem and litigation, the relationships, to the credit of both sides, have been very good at the operating level; never once did they turn sour. That's a real tribute to the people on both sides who have been able to work through this process. Also, I've been able to keep, I think, and hope, fairly good relationships with senior people as well. But looking back on it, we're connected, almost like two guys tied together by their tails and thrown over the fence. We're going to have our ups and downs, but we're always going to be intertwined; you just can't get away from it, but that's not a bad thing.


Bill Roedy with Bono and Jim Kerr

With more localized programming, maintaining both local autonomy and control of the MTV brand must be a balancing act.

Yes, it is, and the key theme for us there is to hire local people, good young people, and just encourage them to go for it—and to trust our local people. It's true we have a very powerful brand, which we've put an awful lot of resources, money and effort behind over the years. A DMB&B survey last year [New World Teen Study] of 25,000 young people around the world revealed that MTV is the most recognized TV channel in the world. Not terribly surprising but a nice reaffirmation. A little bit more of a surprise was that MTV was in the top 15 overall for brand awareness. We don't spend a huge amount of money on marketing, certainly not like Coca Cola and Pepsi, Sony, Nike and the other people that were in that group. So the brand is certainly very important to us.

Have you seen programming on the individual channels which jarred you, either as an American executive or as head of MTV Networks International?

I was fortunate in that I didn't grow up on MTV U.S., so I immediately looked at it from a fresh perspective. Because of the huge success in the U.S., you wanted, of course, to do similar things. But sometimes audiences just cry out for different things. And that gets back to one of the most important points, which is what drives this localization.

Technology has driven it to a certain extent. And we did invest quite a bit of money last year on digitizing, building infrastructures, transmission suites, and also investing in the local product, of course.

But I think much more important than that is the audience. What we've learned, what I've learned personally in the past eight years of doing this, is, as the world gets smaller and everybody knows things instantaneously—mass information, mass technology, mass knowledge—people are crying out more than ever for that local identity.

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1987

AUGUST
• Elton John launches MTV Europe to 1.6 million households. First video is "Money For Nothing" by Dire Straits.
DECEMBER
• MTV Europe is distributed to 2.19 million households.

1988

APRIL
• In MTV Europe's first public-service on-air campaign, "Rock Against Drugs," celebrities talk openly about their experiences with, and the dangers of, drugs.
DECEMBER
• MTV Europe is distributed to 6.76 million households.

1989

JANUARY
• Bill Roedy moves to London as chief executive and managing director of MTV Europe.
MARCH–NOVEMBER
• MTV launches throughout Eastern Europe (former Warsaw Pact countries).
NOVEMBER
• MTV Europe broadcasts the first live feed to East Berlin on the day that the East German Cabinet resigns amidst mounting nationwide unrest. The Berlin Wall comes down the next day.
DECEMBER
• MTV Europe is distributed to 11.9 million households.

1990

FEBRUARY
• MTV Europe launches in Poland and Czechoslovakia.
OCTOBER
• MTV Brasil launched in a licensing deal with the Abril Group.
DECEMBER
• MTV Europe exceeds the 20-million-households mark and reaches more than 50 million viewers.

1991

JANUARY
• The first "Unplugged" shows are recorded by MTV Europe with The Cure and Paul McCartney.
MARCH
• MTV Europe announces it will be the first non-Soviet channel to be broadcast 24-hours-a-day in Russia, on Leningrad's Cable TV Network.
MAY
• The first "Unplugged" program is recorded by MTV Brasil, with Barao Vermelho.
DECEMBER
• MTV Europe is distributed to 32.5 million households.

1992

JANUARY
• Eric Clapton's "Unplugged" is recorded at a studio in Windsor, U.K.
• MTV passes the 10-million-households mark in Germany.
MARCH
• MTV's global "Dinner With Michael Jackson" competition attracts a record 4.1 million entrants.
JUNE
• The U2/Zoo competition is won by a British viewer. The prize involves a live satellite link from his home in Nottingham to the band on stage in Stockholm.
AUGUST
• MTV Europe launches in Lebanon.
DECEMBER
• MTV Japan launches in a licensing deal.
• MTV Europe is distributed to 43 million households.

1993

APRIL
• George Michael grants MTV his first television interview in three years.
JULY
• MTV Europe launches in the former Soviet Union. A syndication agreement supplies 43 hours of MTV programming per week to more than 88 million homes.
OCTOBER
• MTV Latin America is launched. First video: "We Are South American Rockers" by Los Prisioneros of Chile.
DECEMBER
• "MTV News" broadcasts a special report on the Israel/Palestinian peace negotiations, including an interview with Israeli Foreign Minister Shimon Peres.
• MTV Europe is distributed to 58 million households.
• MTV Latin America is distributed to 2.3 million households.

1994

JUNE
• MTV Europe's "Vote Europe" campaign includes interviews with the prime ministers of Turkey and Norway, the president of the European Commission, and former Soviet general secretary Mikhail Gorbachev.
SEPTEMBER
• MTV Networks announces a reorganization of its international operations, appointing Bill Roedy president, MTV International.
• MTV Latin America presents its first "Unplugged," featuring Los Fabulosos Cadillacs.
• MTV Networks Europe launches a brand-new music channel for the U.K., VH-1. The channel is launched by The Artist Formerly Known As Prince, and the first video to be played is his "Dolphin."
NOVEMBER
• MTV Europe takes Berlin! The first "MTV Europe Music Awards" is broadcast live from a specially built structure in front of the Brandenburg Gate in Berlin, to a global network of 250 million homes.
DECEMBER
• MTV Europe is distributed to 59 million households.
• MTV Latin America is distributed to 4.3 million.

1995

MARCH
• MTV Networks Europe launches VH-1 Germany.
APRIL
• MTV Mandarin launches in Taipei. First video: "That's The Way" by L.A. Boyz.
• MTV Asia signs a distribution deal in Thailand with Universal Cable TV.
MAY
• MTV Asia, an English-language channel, is launched in Jakarta. First video: "You Get Me Rocking" by the Rolling Stones.
JUNE
• MTV Europe becomes the pioneer broadcaster in Europe, as the first channel to digitally compress its transmissions.
• MTV Latin America presents an "Unplugged" special, featuring legendary Argentine rocker, Charly Garcia.
• MTV Asia celebrates its official opening and launch in Singapore.
AUGUST
• MTV Brasil presents its first annual MTV Video Music Awards. September
• MTV signs carriage deal with Skycable in the Philippines.
• MTV Latin America's first "Unplugged" album, "Charly Garcia Unplugged," is released.
• MTV Asia wins six awards at the Promax Asia Awards for on-air promos for both its services.
• MTV Japan is distributed to 1 million households.
OCTOBER
• MTV Asia signs a deal for terrestrial distribution in Sri Lanka to provide 50 hours of weekly programming. Distribution at this point is 28 million for both MTV Asia services.
NOVEMBER
• Charly Garcia's "Unplugged" album goes platinum in Argentina.
• The second MTV Europe Music Awards is broadcast live from Paris, hosted by Jean Paul Gaultier.
• MTV Japan debuts its first all-Japanese music program, "Top Of Japan." The overall Japanese music mix on the channel reaches 7%.
DECEMBER
• MTV Asia office opens in Hong Kong.
• MTV Europe is distributed to 51.6 million households.
• MTV Latin America is distributed to 5.7 million households.

1996

JANUARY
• MTV India's 24-hour service is launched with a party in Bangalore and blessed with a Pooja ceremony.
• MTV Europe reveals plans for regional expansion during the MIDEM conference in Cannes.
APRIL
• MTV Latin America regionalizes its signal into two services, one for the Northern countries of Latin America and one for the

Continued on page 66



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MUSIC TELEVISION

Since Its London Birth, MTV Europe's Empire Has Taken The Continent

BY THOM DUFFY

MTV Europe did it first. The first venture by MTV Networks outside the U.S., MTV Europe was launched from London in August 1987. In the years since, it has helped lead the way in MTV's moves toward more localized programming worldwide.

First came separate programming schedules and playlists for Central, Northern and Southern Europe, initiated in March 1996. Within a year, additional programming on the Central service targeted audiences in Germany, Switzerland and Austria, with German-language VJs. This past July, MTV in The U.K. was launched to showcase the dynamic and volatile U.K. music scene for audiences in Britain. This month, MTV will begin 24-hour service to 12 million households in Italy.

AN AMERICAN EXPORT

A decade ago, however, it already was clear that European audiences would accept MTV only on their own terms, not as simply another American cultural export.

"The European mindset was developed at that point," says Brent Hansen, who joined MTV Europe in 1987 as a news producer and today is president and chief executive of MTV and VH-1 Europe. "People would say, 'Why buy something that's a copy?' So we immediately set our feet on the ground. We tried to be as Europe-conscious as possible and not put people into a blender."



MTV execs in London: (from left) Greg Ricca, Tom Freston and Bill Roedy

While the localization of MTV Europe was a strategy from the beginning, economically it made sense for MTV to initially launch a pan-European service and build its distribution base, as well as its advertising base, throughout the Continent.

In 1996, taking advantage of investments in digital compression technology, MTV launched its Northern service, primarily aimed at Scandinavia, the Benelux territories and the U.K.; its Central service, reaching GSA audiences; and its Southern service, primarily serving Italy. It also launched VH-1 channels specifically for the U.K. and for Germany. Over the past year, it has further invested in production facilities and personnel in Germany, Italy, Scandinava, the Netherlands and the U.K.

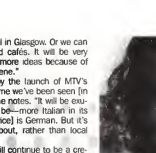
CONTINENTAL STYLES

MTV in The U.K., which began reaching 5.5 million homes in Britain in July, offers an example of just how well-tailored MTV's programming can be to a specific market, explains Hansen. "You will see in the U.K. a very fast-turning, more clutter-free television channel. It will have regional bases [broadcasting from events such as] the 'I In The Park' festival in Glasgow. Or we can drop into London restaurants and cafés. It will be very much an A&R base and will test more ideas because of the creativity of the U.K. music scene."

Hansen is similarly enthused by the launch of MTV's new Italian service. "It's the first time we've been seen [in the market] for 24 hours a day," he notes. "It will be exuberant like no other channel will be—more Italian in its music than even [the Central service] is German. But it's local relevance I'm concerned about, rather than local content."

And to that end, MTV Europe will continue to be a creative balance of local programming and network synergy, a balance that works for MTV worldwide, particularly when it comes to breaking new artists.

"That's the main reason we continue to have a network," says Hansen. "The whole point is that we want to be able to migrate artists across borders. You've still got to have relationships in each individual market. Our job is to be very A&R-oriented. We have to break artists. That's the unique selling point of our organization. I can have four concurrent playlists with artists migrating from one to the other. I want to get people to pay attention to what we're doing, therefore the playlists have got to be about what's happening in a particular market. And the network's job is to get behind artists."



Brent Hansen, president of MTV and VH-1 Europe

GLOBAL COMPETITION

MTV Europe faces strategic business challenges such as the presence of nationally based competitors—most notably, Viva in Germany. There are nearly 30 music-video channels in individual markets in Europe, says Hansen. Also, distribution challenges still exist in key markets such as France and Spain, which "clearly are absolutely critical for us in our long-term plans, and cable is just not going to deliver."

As MTV Europe continues its growth, says Hansen, "we are very prepared to be product-driven, to allow our creative people to be in the driving seat, it can't just be a business-driven model. One of the issues in Europe is to get the product right for the future, not just to get the business model right."

Hansen reflects that he and many of his colleagues at MTV Europe have been along for this ride since the start in 1987. "All these guys, we've all grown up together," he says. "And we didn't just apply the U.S. model to the European model to the U.K. model to the German model. You've got to allow local creativity. It's an absolute necessity for the future. It's a scary thing, but a very exciting thing—and that's what I like about it." ■

MTV Asia's Distribution Is Moving At A Fast Clip Across The Region

BY GEOFF BURPEE

In the three years since MTV Asia re-emerged in this region with the launch of its Mandarin- and English-language channels, its growth as a pan-Asian entity—in distribution, image and localized programming—has taken place at a rapid-fire clip and well ahead of schedule.

After a partnership with Star TV ended in April 1994, MTV Asia returned to the scene a year later with the strength of a new financial and strategic partner in PolyGram Far East. Today, advertisers are throwing their commitments to the network in increasing numbers, and the industry's most powerful brand is stepping forward into the limelight.

Three years have seen the two initial services generated from Singapore flower into production operations in Singapore, Taipei and Mumbai, with permanent personnel in most other Asian markets as well.

Today, MTV Asia's production network produces a cocktail of international and domestic product, closely tailored according to each of the region's nine distinct markets. So intricate is the new arrangement that MTV Asia's original mélange of international videos augmented with Asian clips seems quaint in its simplicity.

RECORD PACE

Despite starting cold in 1995, and now competing against Star TV's own regional music-video operation, Channel V, distribution came "faster than we expected," says Frank Brown, president of MTV Asia. "What happened in 10 years in the U.S. and Europe has happened in two and a half in Asia," says Brown, in an interview at the headquarters of MTV Asia in Singapore. The network now reaches 57 million households with its three 24-hour channels—MTV Asia, which is programmed in English, MTV Mandarin and MTV India, which was launched in January 1996.

The result of the rapid distribution growth was that MTV's agenda for developing its service in Asia unrolled much more quickly than originally planned. Brown and his predecessor, Peter Jamieson—now senior VP of business development with MTV Networks in London—quickly tapped into Asian youth culture. The age of localization had dawned.

However, localization is "just part of the picture," Brown says. "Customization is the word I prefer, and customization cuts across everything we do. What's the right balance of international and local youth culture for each market? For example, cultural affinities, development of local music culture and regulation can play a role."

Consider Malaysia, for example. In that trilingual mix of cultures, MTV broadcasts in Mandarin, Indian and English, while also offering local programming with such shows as "MTV Siok," a popular mix of Indo-Malay music and youth style featuring local bands and personalities.



Frank Brown, president of MTV Asia

At the other end of the extreme is the Philippines, where local tastes mean MTV there is weighted heavily in favor of international music. "The Philippines is the region's third-largest English-speaking audience, and they are passionate about Western music," says Brown. He is quick to point out that while MTV might get by in the market with simply pumping out international repertoire, locally produced shows such as "Flipside" and "Live And Loud" testify to the channel's commitment to street-level Filipino youth culture.

The thrust of our mandate is to expose local talent to the region and the world," Brown says, pointing to three "Unplugged" installments that have featured Asian artists: Taiwan's Harlem Yu, India's Colonial Cousins and Japan's Chage & Aska.

There are still distribution bottlenecks in the Asia market, Brown admits, that will limit the pace of MTV's expansion for years to come. India, for example, is still a market where one television set per household is the norm, and the transition from black-and-white to color will continue for years to come, according to Brown. Simple technology—analog, black-and-white sets generally receive a standard eight channels,

Continued on page 62

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MTV Latin America Headquarters In Mexico And Argentina Cater To All Tastes In Español

BY JOHN LANNERT

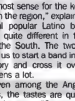
MTV Latin America originally was launched in October 1993 as MTV Latino, a wholly owned venture of MTV Networks. In July 1996, MTV Latino was split into a Northern service, based in Mexico City and seen in Mexico, Central America and the Caribbean; and a Southern service, based in Buenos Aires and reaching audiences in Argentina, Chile, Peru, Paraguay and Uruguay. In late 1996, MTV Latino was rechristened MTV Latin America and maintains its operating headquarters in Miami.

As a 24-hour Spanish-language network, MTV Latin America reaches more than 7.3 million households in 19 territories, delivered via satellite, cable and UHF terrestrial broadcasts. It is available via satellite in the U.S. as MTV En Español.

MUSIC THE OFFICIAL LANGUAGE

"Of MTV [Latin America's] programming, 95% is done locally," says Tom Hunter, president of MTV Networks Latin America. "Except for a few awards shows, 'Beavis And Butt-head' and a few documentaries on international stars popular in the region, all of the programming is in-house. Also, the music mix is increasingly Spanish-language, now up to about 50%.

"What led us to create two specialized services for the North and the South was the ability to program music that really makes the most sense for the key territories in the region," explains Hunter. "Local popular Latino bands are really quite different in the North and the South. The two services allow us to start a band in its home territory and cross it over, which happens a lot.



Tom Hunter, president of MTV Networks Latin America

"Even among the Anglo repertoires, the tastes are quite different," he says. "So we do totally separate playlists that are customized for the regions we serve. We do focus groups and research. We spend a lot of time in the region to find out what viewers want. For almost one year now, all of the programming decisions have been made by key programmers in Buenos Aires and Mexico City, instead of Miami. It really helps to be able to have the programming people run down the street and catch a local band, and that is vital."

Having regional offices, says Hunter, "allows us to run the two services independently as far as programming and to run together when it makes sense for possible crossover acts. There are shows that are completely individualized for the service. It is the same name and the same concept, but the locally produced versions are completely different in the North and the South."

One example of this, says Hunter, is "MTV Aluera." "The concept is about covering famous faces and places. The music selection is different, the hosts are different, and the locations are different. And the 'Top 20' countdown was the first and most obvious thing to change. About 30% to 40% of the countdown is the same on both [feeds], but the songs are in different slots on each countdown."

Another popular program is "Gustock," a cooking show produced in Argentina with host Fabian. "He is a chef, and he gets rockers to come and cook their favorite recipes in a show that

Continued on page 62



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TOM FRESTON

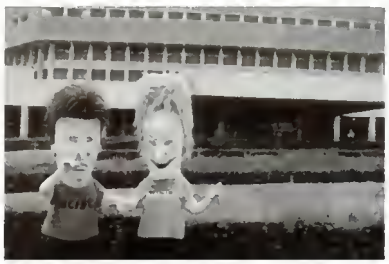
Continued from page 50

local and have done as well as we could at the time. Now we can take it even further.

"It's still not like we have a feed for every block, but we are getting there," he adds. "It makes for a much better product by virtue of the fact that we are better able to connect directly with smaller groups of people."

Freston acknowledges that the rise of European competition in the form of various national music video channels has helped quicken MTV's pace toward greater regionalization.

"Competition is a fact of life," he says, "and when these national channels came on the scene with product catered to specific audiences, that was a viable competitive approach. You had to recognize that. That may have quickened our move toward regionalizing and, if it did, made us stronger faster. Competition is a good thing in that regard; you tend to try and get better. It makes life a bit more difficult, but in the end it's good: You keep competitive, and you don't lose that edge."



Beavis and Butt-head in Mexico City

Any dulling of its competitive spirit is not likely for the still-growing MTV, which is steadily expanding into previously untapped territories. "There are still a lot of growth opportunities in this business," Freston says. "We're just getting started."

Clearly, MTV today has come a long way from being laughed at by cable companies.

"When I take two steps back and look around, it is pretty amazing," Freston says. "I mean, the sun never sets on MTV." ■

Marilyn Gillen is news editor of Billboard

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MTV BRASIL BUILDS THE MARKET FOR PORTUGUESE POP

BY ENOR PAIANO

MTV Brasil was launched in October 1990 and today is seen in an estimated 15.5 million households, in all of Brazil's major cities, with distribution via cable, satellite and terrestrial channels. The Portugese-language channel originally was established via a licensing agreement with TV Abril, a division of the Abril Group. In August 1996, MTV acquired from the Abril Group 50% of MTV Brasil Ltda., the production company that programs MTV Brasil. Headquartered in São Paulo, MTV Brasil is the responsibility of André Vaisman, director of operations, and André Mantovani, director of business affairs.

"During the '70s and '80s, there weren't any video clips in Brazil," says Vaisman. "When MTV arrived in 1990, there were 12 clips produced in Brazil that year. In 1996, there were 260 clips produced in the country. This quantity of videos reflects the resurgence of Brazilian pop music.



André Mantovani, director of business affairs, MTV Brazil

"In the beginning, MTV itself produced some clips, but after one year it stopped making videos, except for special programs. In general, the average percentage of domestic clips in our programming is about 35% or 40%. But around the time of the Video Music Brasil [Awards] (VMBs), which takes place in August, this average can reach 70%.

"MTV was important not only in the growth of Brazilian pop music, but also in influencing the market, by betting on some bands that later hit," continues Vaisman. "The biggest example of that is Raimundos, which sprung up from an independent label and was completely unknown. MTV decided to back the band, and today the group is a hit."



André Vaisman, director of operations

Today, a great part of MTV's programming is produced in Brazil. MTV has shows such as 'MTV No Ar,' a daily news magazine with 80% domestic news; 'Barraco MTV,' a weekly talk show; 'Cine MTV,' a weekly movie program; 'Semana Rock,' a weekly rock show; 'Moda Esporte Clube,' a monthly fashion program; 'Rock E Gol,' a soccer tournament among Brazilian recording artists; and 'MTV Esportes,' a weekly sports show.

"Moreover, Brazilian music is winning more space all the time on MTV through a program called Território Nacional," says Vaisman. "This program shows clips by Brazilian acts that are not necessarily pop or rock, such as Daniela Mercury, É O Tchan and Paulinho da Viola, among others. Those responsible for other [television channels] see the clips on Território Nacional, and they end up programming them. So these clips are constantly gaining more airtime on TV.

"Apart from assuming a role as a musical emissary, MTV also is the only [youth-driven] station in Brazil," says Vaisman. "I believe the function of MTV is to create incentive and open space for national pop music." ■

Enor Paiano is Billboard's correspondent in Brazil.


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MTV ASIA

Continued from page 56

compared to 30 channels for a color set—will continue to hinder growth.

While the easy distribution avenues have been explored and the channel digs in for longer-term growth, all this work on the ground is transforming MTV into a marketing force to be reckoned with in the region. Slowly but surely, MTV is making its presence felt as an entity for marketing music—particularly in southeast Asian markets such as Indonesia, Thailand, Malaysia and the Philippines.

"The vibe from the labels is much stronger recently and growing stronger all the time," Brown says. "Our ability to impact the market at local levels is paying off"—a fact reflected, Brown believes, in an upswing in the quality and quantity of music videos being produced locally for Asian acts.

In Indonesia, where terrestrial broadcasting partner Anteve carries 39 hours of MTV Asia and Indonesia-specific programming each week into an estimated 3 million homes, MTV is enjoying its status as the premiere international music channel. Shows like "MTV Land," "Seratus Persen," "100% Indonesia" and "MTV Wow" testify to the channel's commitment in that market. Brown is especially proud of the channel's accomplishments in the Indonesia market, and, earlier in 1997, in a gesture that indicated to the region that MTV's quiet distribution growth phase was finished, the network ran advertisements in media trade publications to herald the MTV Indonesia story.



Mandarin VJs

According to Brown, the future is here for MTV Asia; the channel is on track and readouble the effort that got it where it is today.

"The future? Look for lots more of the same," Brown says confidently. ■

Geoff Burpee is Billboard's Far East Bureau Chief.

MTV LATIN AMERICA

Continued from page 58

could be described as 'dormitory frat party meets rock 'n' roll,'" says Hunter. "There is this obsession with eggs and they are always throwing and breaking eggs. You get to see musicians you see in videos all of the time in a totally new way, and it's fun."

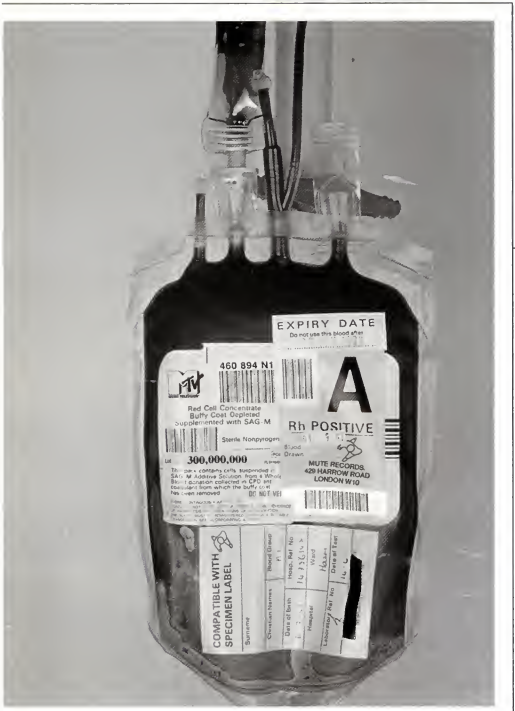
While MTV Latin America's "Playa MTV" is an adaptation of "Beach MTV," says Hunter, "the U.S. version tends to be based in one locale, whereas we are always moving and we go to many different countries. 'Ski MTV' is shot in Argentina and Chile. Another show is 'Mastermix,' a dance show shot in clubs in the region on a weekly basis.

"Of course, there are the 'Unplugged' shows. We have done most of those here in Miami Beach." An "Unplugged" performance by BMG artist Santa Sabina debuted June 18, the same day the album of the same name was released—the first such tie-in, says Hunter.

"We have sponsored our first pan-regional tour with [Warner Mexico] Mexican rock act Cafe Tacuba in 16 countries. The band members are carrying video cameras to document the event. We got a little scared, because you don't know what they are going to do, but they have fun.

"As for the music itself, I do not see a clear trend in the region," adds Hunter. "But in the continuing laboratory nature of our approach, we are always going to experiment." ■

John Lannert is Billboard's Latin America bureau chief.



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MUSIC TELEVISION

ROEDY Q & A

Continued from page 54

MTV is programmed for a young audience, which is both impressionable and influential. What are your thoughts on the balances that need to be struck for that audience?

The most important thing driving our product is the relationship we have with our audience. We have this great bond, and part of that is based on attitude—and young people wouldn't accept anything but that. And the attitude includes irreverence. But what we try to do—and we try very hard—is to mix that irreverence with intelligence. It may not seem, from the non-viewer's perspective, that that's the case all the time. But that's what we try to do, mix the irreverence with intelligence.



Roedy and Aerosmith

And then we take advantage, if you will, of this bond. And that's what the pro-social messages on MTV are all about. I get very excited talking about this. I wish I could do more. AIDS awareness and AIDS prevention is such an important issue internationally, particularly in Asia. When everyone in Europe was ignoring Bosnia, we programmed live out of Sarajevo and did live debates and tolerance messages. Then there's some of the more, perhaps, expected [issues]—environmentalism, ways to quit smoking, drug-abuse prevention.

And these are not themes that we make up. They are largely based on what's on young people's minds, and they may differ around the world. In fact, they do differ around the world.

As someone who is older than your target audience, and a father yourself, do you see things on television in general that make you wince?

Yes, very much so. I tend to lean more toward having it all on television and depending on the family unit to teach the principles and maybe censor or screen in the home. But have the availability for those who want it. But yeah, I get not only shocked and appalled but frightened when I see some of the things that I see on television. In America, just watching daytime talk shows is unbelievable.

From a musical standpoint, MTV Networks international is in a unique position, because of its local programming and global reach, to help break artists around the world, particularly those from non-Anglo-American markets in Europe, Latin America or Asia.

I get accused of getting overly idealistic about this. But one of the things that most excites me about this job is the idea of being much more diversified in your origins of music. That's what MTV is all about as a product, because—not only musically, but culturally—it's extremely diversified.

The dream, and the thing that I've always gotten very excited about, is the idea of breaking out of the typical Anglo-American origins of music, which have dominated world charts all these years. In Europe, particularly, we've increasingly seen more examples of groups indigenous to a particular country. We worked very hard to support them, and, sure enough, some of them became popular throughout Europe. Then—the real icing on the cake—outside Europe as well.

What needs to be underlined is that we have been committed to this philosophically, and it's been an objective; it's also something that makes me personally very excited. However, [this international artist development] is not anywhere close to where it needs to be. It's basically Europe to the rest of the world, but, ideally, it would be more Brazilian or Latin America to the rest of the world as well. For me, the dream would be a major international star coming from a country in Asia, or for that matter, Russia. There's so much pent-up creativity. It's only a matter of time. ■

Thom Duffy is international deputy editor of Billboard.

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MTV MUSIC TELEVISION

INTERNATIONAL TIMELINE

Continued from page 54

Southern region.
- MTV Latin America and Westwood One launch "Radio MTV" in 16 countries throughout Latin America to an estimated 70 million listeners.

JUNE
- MTV Latin America creates "Premios MTV" (Music Awards) to honor excellence among Spanish-language videos.
- "Chage & Aska Unplugged" is the first "Unplugged" show produced for MTV Asia.
- Harlem Yu is the first Taiwanese artist to record an "Unplugged" show for MTV Asia.
- Colonial Cousins are the first Indian artists to record an "Unplugged" program.

AUGUST
- Oasis records an "Unplugged" session in London—but Liam Gallagher fails to take the stage.

SEPTEMBER
- MTV Networks/Viacom buys 50% of MTV Brasil.
- The "MTV Video Music Awards" broadcast reaches 2.1 million households on MTV Japan, a new domestic record for a cable channel.

OCTOBER
- MTV Asia announces Measat & RIM distribution partnership in Malaysia.

NOVEMBER
- MTV Latin America opens its offices in Mexico.
- The third "MTV Europe Music Awards" is held in London's Alexandra Palace, with "more star power than the Oscars," says one observer.
- MTV Networks Asia's distribution reaches 45 million.
- The second all-Japanese music program, "jp," is launched by MTV Japan; the Japanese music mix on the channel reaches 12%.

DECEMBER
- World premiere of "George Michael Unplugged" is filmed at a secret location in London.
- MTV Networks International co-ordinates worldwide programming for World AIDS Day. The compilation program involves and is shown by all MTV channels around the world.
- MTV Europe is distributed to 56 million households.
- MTV Latin America is distributed to 7.6 million households.

1997

JANUARY
- "Los Tres Unplugged," recorded by MTV Latin America, is the top-selling album of 1996 in Chile's largest record-store chain.

MARCH
- MTV Australia is launched in a licensing deal with the owners of ARC Music Television.

APRIL
- An agreement with Italian terrestrial TV network RETE A will bring MTV into 12 million households beginning in September.
- MTV Japan is launched on digital direct-to-home platform, PerfecTV! and reaches 1.5 million households. Four new local shows are added, along with increased programming of Japanese music, now 25% to 30% of the total content.

MAY
- MTV Asia celebrates its second anniversary with distribution to 50 million homes.

JUNE
- MTV Latin America is distributed to 7.9 million households.

JULY
- MTV In The U.K., a new channel of MTV Europe, launches to 5.5 million households.
- MTV New Zealand launches with a licensing deal to 1 million households in a partnership with TVNZ, broadcast on one of only five terrestrial channels in the market.

SEPTEMBER
- MTV's new channel in Italy is launched to 12 million homes.
- MTV Networks International is distributed to a total of 300 million households worldwide.

This special issue was reported and written by Thom Duffy, Terry Heath and Chris White in London; Marilyn Gillen, Melinda Newman and Michael Bürgi in New York; Brett Atwood in Los Angeles; Steve McClure in Tokyo; Geoff Burpee in Hong Kong; Christie Eliezer in Melbourne; Pablo Marquez in Santiago; Enor Paiano in São Paulo and Latin America bureau chief John Lannert.

Cheers,
from all of us.

dream (drem) n

1. A series of images, ideas, emotions and sensations occurring involuntarily in the mind.
2. One that is exceptionally gratifying, excellent, or beautiful.

chaser (chasár) n

1. One that chases or pursues another.
2. A drink, as of beer or water, taken after strong drink.

pro•duc•tion (prá-dŭk'shán) n

1. The creation of value or wealth by producing goods or services.

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Heat Is On For German Pubs.

Nat'l Signings Produce 'Poker Game'

■ BY WOLFGANG SPAHR

HAMBURG—Ruthless competition for authors, artists, and catalogs has broken out among Germany's music publishers, fueled by the national and international success of the nation's domestic productions.

For the first time since the early '80s, music produced in Germany accounted for more than half of all chart sales in the first six months of this year, according to Germany's trade organization BPW (Billboard Bulletin, April 10).



MASCH

The promise of national chart success and the greater likelihood of international sales is leading to guaranteed advances running into tens of millions of German marks. After a round of acquisitions by major international publishers in recent years, observers here are saying that the high prices being paid are a symptom of an overheated market.

Major publishers now account for more than 80% of the titles on the albums and singles charts, with BMG UFA, EMI, and Warner/Chappell constantly vying for top position. Last year, Warner/Chappell was the most successful publisher in terms of entries on the singles charts before being knocked from the position by BMG UFA in the first half of 1997.

In some weeks, the major publishers have more than 30 singles on the charts. The losers are the small and medium-sized publishers who are barely able to keep up in this million-dollar poker game.

Dr. Peter Hanser-Strecker, president of the German Music Publishers Assn., says that concentration and internationalization have enhanced competition over the past 15 years. "Times have become more difficult for small and medium-sized publishers," he says.



ENDE

The flat German record market is adding to the pressure on publishers to sign new artists and catalogs.

Hartwig Masuch, managing director of BMG UFA in Munich, calls the situation "crazy," with the high sums of money being exchanged devoid of any commercial sense. "Particularly when the market is flat," he says, "it is very dangerous to lure authors, artists, and producers away from competitors with guarantees without any apparent regard for their commercial potential."

Masuch criticizes some lawyers, who convince authors and producers that they are capable of gaining twice their existing guarantees while ignoring the fact that this destroys the working relationship between the publisher and the partner. Says Masuch, "This is all happening at the expense of creativity and teamwork."

Under Masuch's management, BMG UFA has bought the Young Publishing Co. from internationally known producer Jack White, as well as artists' catalogs, including the Cologne-based cult group BAP and Germany's leading rock group, Die Toten Hosen.

Norbert Masch, managing director of Warner/Chappell in Hamburg, also dislikes the poker-game market, saying that Warner/Chappell "refuses to get involved in negotiations for unrealistic seven-digit sums which the attorneys demand for their artists and producers." He adds that "attorneys are trying to play the publishers off against each other."

Says Masch, "I am not afraid of the competition. Our authors know that we protect them like members of a family and also supply considerable creative input."

EMI Music Publishing's recent acquisitions include the medium-sized Kick Publishing Co., with titles by Herbert Grönemeyer and Marius Müller-Westernhagen, among others; the Deshima catalog, with titles by Fool's Garden; the Libraphone Publishing Co., with the world bit "Power Of Love"; and the folk-oriented Epos.

It has also signed administration deals, including one with Alex Christensen, who has had chart successes with U96 and R'n'G this year, and the Berlin-based owners of Turbo and Triple-M.

Peter Ende, managing director of EMI Music Publishing, subscribes to the philosophy of building up new acts with young producers. EMI's partnership agreements give producers a share of publishing proceeds from their own titles. "This fair partnership has always paid off in the past," according to Ende. "However, the publisher's investment must not degenerate into a game of roulette, jeopardizing not only the company's money but ultimately also the existence of the authors for whom the publisher is responsible."



MASUCH

Ende says that EMI has managed to build up s strong presence on the singles and albums charts with national product by carefully nurturing up-and-coming authors, artists, and producers. "It will continue to do this without resorting to any deals with speculators interested only in short-term gains."

The managing director of PolyGram Songs, Joost van Os, also believes that competition among the leading publishing companies has intensified. He says that with acquisitions of solely German-language catalogs, which can primarily be exploited in the the GSA region, it is doubtful whether the deals being demanded are commercially viable at all. However, van Os considers

(Continued on page 94)



Laura Pausini is congratulated by Warner executives at a recent showcase. Shown, from left, are Gerolamo Caccia Dominioni, president of Warner Music Italy; Mark Foster, VP of marketing, Warner Music Europe; Pausini; and Peter Ikin, senior VP of international marketing/artist development, Warner Music International.

Steady Growth Keeps WM Italy Thriving

■ BY MARK DEZZANI

MILAN—Warner Music Italy is celebrating a first in the company's history with six releases from domestic artists in the FIMI/Nielsen Top 25 album charts during July and August.

The result reflects a steady growth in the company's fortunes and a tenfold increase in revenues in 12 years—from $9 million in 1985 to $90 million in 1996. Last year the company also overtook Sony Music Italy as the leader in market share (21.69%), based on FIMI/Nielsen chart positions.

Warner Music Italy president Gerolamo Caccia Dominioni, who is also president of Italy's major-labels body, FIMI, points out that in a relatively small market with limited growth forecasts, Warner Music Italy's expansion has been achieved through the acquisition of local label CGD (now called CGD-EastWest), investment in local artists, and his parent group's expansion of international repertoire.

"The acquisition of CGD from the Sugar Music group in 1989 has been the largest factor in our growth," says Caccia Dominioni, who acts as managing director of CGD-EastWest. "At the time, WEA was the newest international label on the Italian market, and CGD, which had the most valuable artist roster on the market, gave us a comprehensive and historic catalog of Italian acts. It also fitted in with WEA's international strategy of creating dual structures through the establishment of local EastWest labels in each territory."

Continues Caccia Dominioni, "We gave our WEA label and the newly acquired CGD label two different achievable targets: WEA to build up its domestic repertoire and CGD to maintain and renew a strong domestic repertoire by signing emergent young artists and to open new international markets using our parent company's international infrastructure for our established stars, like Laura Pausini, Paolo Conte, and Umberto Tozzi. Italy is a natural repertoire source, and the process of globalization makes it easier now for different musical cultures

(Continued on next page)

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Islamic Hymns Hit Big In Malaysia

■ BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—A harmonious, rhythmic version of Islamic hymns from the Middle East has given this country its first half-million seller.

The success of Warner Music (WM) act Raihan with its populist *nasyid* religious music is proof that commercial and spiritual values need not be incompatible, say observers here.

Raihan's breakthrough has encouraged other majors to sign similar acts, including Hijjaz (BMG) and Rabbani (EMI).

Five years ago, nasyid music was a niche market. Albums were released on independent labels and sold at nighttime markets at low prices in the country's villages. "Raihan are the fruit from the seed we planted 10 years ago," says Wahab Yusof, managing director of Telaga Biru, one of the pioneering indie labels that specialize in nasyid.

Now, in 1997, nasyid is part of the multinational record company vocabulary. The first major-label release by Raihan is "Ya Rijji-Rijjai" (Pray-Pray), which came out in February on Warner Music Malaysia. Raihan consists of Zarie Ahmad, Che Ahmad Idris, Abu Bakar Mohd Yatim, Nazrey Jonani, and Amran Ibrahim; their ages range from 24-28.

Tony Fernandes, regional director of WM Asean and managing director of WM Malaysia, says, "Independent labels were selling 200,000 copies through nontraditional retail [outside mosques] without marketing. What we


RAIHAN

did was take something that was always there and market it properly."

Alan Robertson, marketing director of WM Malaysia, adds, "It was hardto-basics marketing. A song on radio and a video on TV." Fernandes says, "We promoted it . . . not in the sense of spending huge amounts of money but in the sense of believing in the product. It was the age-old A&R gut feeling, based on a fresh-sounding product."

Nasyid's transition from nontraditional niche to mass-market appeal is due more to keen A&R sense than market forces. It was Nasser Abdul Kaseem, WM Malaysia's local A&R manager, who discovered Raihan via producer/former ex-WM Malaysia artist Farahin Abdul Fattah. Together they worked on giving this classic Islamic song style a contemporary sound. "It was unheard of at the time. Nasser really put his head on the line," says Mark Lankester, marketing director of WM Indonesia, who at the time was attached to WM Malaysia.

However, the Malaysian company encountered initial resistance from major retailers, who were reluctant to stock Raihan. Warner went through an Islamic wholesaler, Karyawan, and sold 30,000 copies.

The album's title song garnered airtime and established retail began to stock it. Fernandes says, "We also timed it right—we released it during the [Islamic religious holiday] Ramadan month. Government television and radio stations backed the act along the way, as it fit their image as 'community builders.' Television station RTM ran three clips on their slots daily. It fit so neatly with their image that it was almost a promo for the network."

Raihan advocates old-world family values and godliness, virtues with which the Malaysian government-owned media have always aligned themselves closely. "This is what we do, we sing songs about God. We don't just want to be a vocal group. We want to be role models," says band member Ahmad.

Freddie Fernandez, producer of Muzik TV, a locally produced program broadcast by RTM that ran a special on nasyid, says, "Raihan can connect on a popular level with the deep harmonies, and at the same time they have a strong [religious] connection."

The one-on-one listener-to-God persona has worked so well that the second Raihan album is slated for a year-end release, while the first is still selling steadily. Warner is also working with two more nasyid acts whose music will be released within the next six months.

Raihan's success has already led to

(Continued on page 93)

STEADY GROWTH KEEPS WM ITALY THRIVING

(Continued from preceding page)

to cross borders."

The Warner Music Italy artists recently on the Italian album charts reflect the cross section of domestic talent signed to its two labels.

The Neapolitan Mediterranean blues artist Pino Daniele has sold 600,000 copies of his latest album, "Dimme Cosa Succede Sulla Terra" (Tell Me What On Earth Is Happening) (CGD-EastWest), according to the label. The album is now set for international release later this month.

The Bologna-born rocker Ligabue has sold 500,000 copies of his double live set "Su E Giu Da Un Palco" (Up And Down From A Stage) (WEA). Pop singer/songwriter/teen idol Nek has sold 400,000 copies of his album "Lei Gli Amici E Tutto Il Resto" (You, Your Friends And All The Others) (WEA), the Spanish version of which has reached the top five in Spain; there are now plans to promote the album throughout Europe and Latin America this fall.

Rap band Sottotono, with the album "Sotto Effetto Stono" (WEA), and songstress Paola Turchi album of acoustic covers, "Oltre Le Nuvole" (WEA), have both sold more than 50,000 copies, while the marketing project "Viva Litfiba" (CGD-EastWest), featuring the best of the Tuscan rock band Litfiba (now distributed by EMI Italy), reached the top five of the albums chart.

"It is important to have a presence in each of the market sectors," says Caccia Dominioni. "It is equally important to work hard for each particular artist."

CGD EastWest has set up a niche label, Urlo, with eclectic signings including rock band Ustmamo and jazz influenced singer/songwriter Vinicio Capossela. "Both CGD-EastWest and WEA now have a strong and diverse repertoire of domestic artists, which will ensure that our current strong performance is not a transitory phenomenon. We have achieved our good results with domestic repertoire not through one mega-seller, but through many signings, which indicates continuity. Warner Music Italy has in its domestic roster 10 platinum and multi-platinum and eight gold artists," says Caccia Dominioni.

Local signings accounted for 57% of the WEA Italy label shipments in the first six months of this year, compared with 30% in the same period last year, and 70% of CGD-EastWest shipments against 60% for the first two quarters last year.

Caccia Dominioni says that Warner Music Italy's revenues in the first half of this year have increased above the market average, with the WEA label doing exceptionally well. "We are 9% up against the same period last year in a flat market, which is estimated to grow 3.1% in value this year against 1996, with no big difference in the number of units shipped," says Caccia Dominioni. "This flat market has seen net prices declining due to more competitive discounting practices. The maximum longterm market growth here in Italy is expected at between 3%-5%, and this will be due to planned medium- to long-

newslines...

HONG KONG-BASED EMI MUSIC ASIA VP of international marketing/A&R John Possman is returning to Tokyo to take up the newly created posts of executive producer, A&R, at Toshiba-EMI and VP of EMI Music International. He will report to Masaaki Saito, Toshiba-EMI president. For Possman, an American fluent in Japanese, the priority will be major domestic repertoire projects, says the company. Possman was formerly at Sony in Japan, where he worked closely with Dreams Come True, a million-selling act that recently signed a worldwide deal with Virgin Records America (Billboard Bulletin, Aug. 13). That relationship is thought to have been a factor in Possman's new appointments. Toshiba-EMI is setting up a new label, Virgin/D.C.T., to channel Dreams Come True product in Japan. **GEOFF BURPEE**

THE FOURTH ANNUAL KLASSIK KOMM, the classical music convention, takes place Sept. 26-28 in Hamburg's Messe. Organizer Musik Komm expects more than 5,000 visitors, compared with 3,000 in 1996. A full complement of about 160 exhibitors has signed up for the event, which will include a workshop session (titled "Between Elation And Strike Wave") bringing together U.S. and German orchestra musicians and managers to discuss working practices. A gala concert Sept. 27 at Hamburg's City Hall will feature 180 musicians performing classical orchestral and chamber works and contemporary and experimental music, including works specially commissioned for five restored fairground organs.


NATAF

BMG FRANCE GM Fabrice Nataf has left the company. Nataf, who headed the company's Ariola and Vogue imprints, refused to comment on his departure, except to say that he has no immediate plans. He joined BMG in the early 1990s after several years at Virgin France, where he was label president. The move follows the exit earlier this year of former Disney employee Christian Thévenot, who was GM of BMG France's RCA label (Billboard Bulletin, March 20). **EMMANUEL LEGRAND**

VIRGIN RECORDS SWEDEN has launched a local version of its VC dance imprint, following similar projects in the U.K., Spain, and Italy. A disappointing Spring period for Swedish acts on the dance front prompted the move, according to the new label's manager, Anders Melin. "We haven't had enough dance tracks up there in the charts, quite simply," he says. First releases on VC Sweden will be the singles "Embrace The Power" by Swedish DJ Melodic MC, featuring American vocalist Jocelyn Brown, and "Wanna Be Like A Man" by VC Italy artist Simone Jay. Both are due Monday (8). **KEITH FOSTER**

PHILIPS MUSIC GROUP, the Amsterdam-based classical unit of Polygram, has appointed Richard Davies to the new post of international marketing manager. U.K.-born Davies joins from PolyGram Australia, where he was national sales manager. Philips Music Group, formerly Philips Classics, comprises the label of that name, contemporary imprint Point Music, and new age label Imaginary Road. **MARK SOLOMONS**

MUSIC TECH '97, a two-day conference on the music industry and digital technology, will take place Oct. 21-22 at the Ministry of Sound in London. The event, organized by the International Quality & Productivity Centre, will tackle the technical and legal aspects of online delivery and new software formats. Due to participate are speakers from the International Federation of the Phonographic Industry, MTV Networks Europe, BBC Radio 1, and Internet music provider Cerberus.

WEA RECORDS U.K. WILL RERELEASE Monday (8) Dutch-American rapper Lucas Secon's "Lucas With The Lid Off" as a U.K. single, following the song's use in a current TV commercial in the territory for Westabix Advantage breakfast cereal. The song first bowed in July 1994, entering the "official" U.K. singles chart at No. 37. With vocalist Charde-el (Heather Rhoden), Secon is one-half of duo Sprinkler, which signed in March with Island Records U.K. Sprinkler releases its debut single, "Tinted Eyes," Sept. 22. **MARK SOLOMONS**

THE ENTERTAINMENT LASER ASSN. and the Production Services Assn. have teamed with the U.K.'s Loughborough College to offer what they claim is the first nationally recognized vocational training scheme for technicians and management in concert promotion. The European Community has provided a grant of 575,000 pounds ($925,000) from its Social Fund for the scheme, which will offer up to 12 courses in such areas as sound, rigging, lighting, and laser displays.

Apache Indian Builds Int'l Profile With 'Real People'

HOME & ABROAD™

by Thom Duffy

WHEN APACHE INDIAN released his debut album, "No Reservations," in 1992 on Island Records U.K., the disc marked not only the arrival of a significant new talent but also the emergence of *ragga* music into the international pop mainstream. With seven top 40 U.K. hits in five years and nominations for Britain's Mercury Music Prize and Brit Awards, **Apache** confirmed his critical and commercial stature. He continued to build his following with bis 1995 set "Make Way For The Indian."

"Real People," Apache Indian's third album, will be released this month in the U.K. and other international markets outside the U.S. The set finds "the original raggamuffin" reaching a new level of melodic and lyrical sophistication, collaborating with producer **Harjinder Boparai**, a veteran of the Indian *bhangra* music scene in Britain. Apache also haa established his own cuatom label, Rajah Records, and signed a worldwide deal with Warner Music Sweden, a company whose A&R strategy has traditionally reached well beyond its home market.

"It was very important for him to deliver a strong album with a lot of influences, both from Indian music and, since he grew up in England, from Western culture as well," says **Sanji Tandan**, managing director of Warner Music Sweden. Tandon has known and watched the artist since 1991, wben he was working for Warner Music in London. Sweden, of course, is not Apache Indian's primary market, but Scandinavian airline SAS has already chosen the lilting track "Lovin' (Let Me Love You)," with its hook by Indian vocalist **Sameera Singh**, for a European television ad.

Throughout his career, Apache Indian has been eager to reach international markets other artists seldom consider. He toured India in 1993, playing to arena-sized crowds in six cities. (He subsequently created the Apache Indian Foundation to aid children in the country.) In 1994 and '95, he played to huge crowds at the Reggae Japansplash Festival. "He is actually touring all the time," says Tandon. "He's going off to the Middle East, and then he's doing South America. He was in Suriname a couple of months ago for a huge festival."

"Real People" already has been released by Warner Music Canada, where Apache Indian has a strong following in Indo-Asian communities. The album comes out Sept. 29 in the U.K. An American tour is expected this fall, with a U.S. release for "Real People" to follow on a date still to be confirmed.

STOCKHOLM RECORDS, home to **the Cardigans**, celebrated its fifth anniversary Aug. 28 with a bash at the Gröna Lund amusement park in its namesake city, with performances filed for MTV Europe's "Live 'N' Direct" program. The party also was cybercast live on the Moonfire World Wide Web sites, hosted in Sweden and the U.S. (www.moonfire.se and www.moonfire.com). Stockholm Records was founded in 1992 as a joint venture between PolyGram and veteran Swedish artist and music executive **Ola Hakansson** and has since achieved international success not only with the Cardigans, who have broken through in the U.S., but also with **Army Of Lovers, E-Type, Stakka Bo,** and others. Hakansson was subsequently promoted to head of the Stockholm Label Group, which releases all of PolyGram's domestic repertoire in Sweden. Along with the Cardigans, Stakka Bo, and E-Type, the birthday concert featured upcoming artists **Vacuum, Antiloop,** and **Speaker**.

BORDER CROSSINGS: The Hungarian folk group **Muzsikás & Márta Sebestyén** has made it an artistic mission to give internationsl exposure to traditional Hungarian and Jewish repertoire found in the Transylvanian region of northwest Romania. One of the most memorable moments in the Oscar-winning movie "The English Patient," for example, ia the Hungarian song that opens the film, performed a cappella by Sebestyén. The act's discoverles during its past journeys to Transylvania have included songs and melodies that were once part of the region's Jewish community—a community all but obliterated in the Holocaust. A recent treaty between Romania and Hungary gives greater recognition to the linguistic and cultural rights of the Hungarian population in Romania.

And this month, Muzsikás & Márta Sebestyén will be permitted for the first time to bring their interpretations of Hungarian folk repertoire to Romania, with a six-city tour, beginning Sept. 17, of the country. The band will release its latest album, "Morning Star," on Hannibal Records Tuesday (9); it also will tour the U.S. in October.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

Retailers Criticize Indie Distributors

But Suppliers Cite High Risks, Low Rewards

■ BY LARRY LeBLANC

TORONTO—Canada's independent distribution sector has come under fire from Canadian music retailers, who decry what they call its chaotic state. However, most companies involved in the field say it is a high-risk venture with little reward.

Canadian music retailers' gripes with the independent distribution sector include difficulties with fill; slow turnaround of orders; distributors often releasing only a portion of a represented label's catalogs here; and distributors continually balking at returned product, contending it was purchased from other sources.

According to Brian Robertson, president of the Canadian Recording Industry Assn., the sector represents 15% of the country's $1.3 billion (Canadian) music retail market.

"We get frustrated trying to do business with many of these [Canadian-based] distributors," says Roger Whiteman, VP of product support at tbe 78-store HMV Canada chain. "HMV would jump at the chance of having a good Canadian distributor of [international] labels with alternative, dance, and urban catalogs that would give us [high] fill and be capable of doing business the way we want to do it."

Cam Mitchell, purchasing manager at Roblan Distributors, which handles the 74-store Sam the Record Man chain, says the biggest negative with Canadian-based independent distributors is "you come across a title you think will do well, but you're not positive whoever you're trying to get it from can really get it. So you go to different [distribution] sources. The first one that gets [the product] is the one you [order from]. It's a lot of groundwork to go after a single title."

Among the leading independent distributors operating in Canada with domestic and international distribution rights are Koch International, Denon Canada, Trend Music Group, Outside Music, Page Music Distribution, Holborne Distributing, and Intersound Entertainment, all of which are in Toronto; Cargo Imports and Distribution, Distribution Fusion III, TransCanada Archambault, and St. Clair Entertainment Group, all in Montreal; and Festival Distribution in Vancouver.

With many of the independent distributors here handling 50-100 labels each, many retailers suggest that some distributors aren't as efficient as they could be. "Their catalogs are enormous, and they can't warehouse that amount of product," says Mitchell. "You place your order, and then they place their order to [their] supplier. That takes time, and sometimes we're only getting 25%-30% of our order. We're constantly canceling back orders with [indie] distributors because of timing and fill problems."

Dominique Zgarka, GM of Koch International, says, "Some companies have too many labels and are not supporting [the product]. Their [salespeople] go into stores and say, 'Here's my 60 releases this week.' With no promotion or marketing to support it, much of that product eventually is returned."

Miles Flood, president of St. Clair Entertainment Group, agrees that "it's not lack of sales which kills [distributors], it's excessive inventory." With imported labels, he says, "distributors have to give full return privileges to their customers, and if it doesn't sell, they're stuck with it. You've got to cut deals with labels so you minimize your risk, where the inventory risk is not yours. I won't carry European imports because those vendors won't sell to you on a return basis."



SCHULLER

Victor Page, president of Page Music Distribution, in which EMI Music Canada has a minority ownership interest, adds that keeping risk-taking to a minimum is essential. "Most of our [licensing] deals are on a consignment basis," he says. "That allows us flexibility in returning stock. However, some of the bigger [international] labels will try to push you into large advances, and then they want you to buy product as well. That's risky."

Lane Orr, head buyer with the 14-store A&B Sound chain, complains that many distributors attain Canadian licensing for distribution for an international label but don't offer much of that label's catalog. "If we get an order from something deeper [than a major title], you can't get it," Orr says. Distributors are "getting pissed with us because we're going elsewhere and buying [product]," he adds.

Several indie distributors, however, contend they are squeezed by the labels they represent to release as much product as possible in Canada, often an unprofitable situation for them. They also cite inventory cutbacks at most major Canada retail chains in the past 18 months, which they say particularly affects them.

"Most retail chains are computerized, and if a record isn't moving, it's out of there," says Zgarka. "Three years ago, we moved our focus away from deep catalog."

Additionally, Allen Fox, president of Cargo Imports and Distribution, blames poor buying from traditional retailers in the past three or four years—coupled with increased competition from nontraditional accounts—for the high percentage of returns by many distributors in the past year.

"The impact a chain like Future Shop is having on [traditional music] retailers is big time," Fox says. "They're taking an awful lot of top 40 [business] where there was low margins but high volume away from [traditional music] retailers. The only way [music retailers] can compete is getting their inventory levels lower. They can't aend [product] back to the majora, which have them tied to a certain [returns] percentage, so they send it back to the little indies.

"Cargo has been in business for 11 years, and for a decade we never experienced more than a 5% return from our customers. During 1996, our returns were as high as 40%."

Jim West, president of Distribution Fusion III, notes that high returns cripple independent distributors in particular. "You rely on receivables so much, and if you're paid in returns it hurts," he says. "Importing records is not like pressing a domestic record, where you don't bear your royalties until you've sold it. When you import, you pay the [custom] duties, the shipping, as well as the price of the record."

What works for Festival Distribution, says president Jack Schuller, is keeping the company's catalog manageable and focusing on specific musical genres, like folk, Celtic, children's music, and jazz. "It's no use having 10,000 titles if you get 40% fill or worse," he says.

"We've been very selective," says Lloyd Nishimura, president of Outside Music. "We've turned down most of the people who have approached us, because we can't support all those labels with the current resources we have. It's not as easy saying the more records we have the more records we're going to sell. You want to put product into the stores which is going to sell through."

Cargo Imports and Distribution has encountered its share of problems in the past year. "For far too long we've tried to be all things to all people, and we've failed miserably," Fox admits. "We carried far too many labels, but since May 1996 we've been whittling them down."

Fox reports that Cargo exclusively represents 75 labels in Canada, down from 150 labels in 1995, while the company's catalog haa been pared from 125,000 to "25,000 to 35,000 titles." He says, "Over the past six months, we've also been restricting our import activities, an area we also failed miserably with."

Fox flatly dismisses recent industry rumors of Cargo closing. "We've got a strong back catalog, a strong conglomerate of labels [we represent], and last week my partner [Paul Allen] and I completed refinancing of the business," he says. "We've signed a letter of intent whereby we will be affiliating ourselves with a fairly large multimedia company. It's too early to give specifics, but the company hasn't bought into [Cargo] at this point. It's a strategic alliance."

Diversification has helped some distributors. Flood says distribution accounts for about 20% of St. Clair Entertainment's total business. The company also produces special products, either custom lines for premiums or promotional lines for individual accounts.

"We always look at what can we do with labels on the special products side of the business," he says. "Sometimes you can't release [distributed labels'] product in its current form, but you can produce midprice compilations. For example, we've sold a couple hundred thousand units of the 'A Celebration Of Blues' series, wbich features tracks from the Alligator, Stony Plain, Rounder, Black Top, and Blind Pig labels."

Distribution Fusion III's West, who also operates the Justin Time jazz label, agrees with the need for distributors to diversify. "I don't want any more catalog," he says. "I'm going to build Justin Time a lot more so I own something and make [money] from both ends [being a label and distributor]."

JAPAN

(Dempa Publications Inc.) 09/01/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	EIEN ZARD (6 JPN)
2	NEW	HOWEVER GLAY PLATINUM
3	2	GARUSUNO SYONEN KINNI KOI (SMAP)
4	NEW	OI MESSENGER (DENSHIKYO NO UTA) SOUTH-EIRN ALL STARS MOTOWN
5	NEW	SHUFFLE MY LITTLE LOVER TOY'S FACTORY
6	5	DEATTA KORO NO YONI EVERY LITTLE THING AVEX TRAX
7	3	WAKE ME UP! SPEED TOY'S FACTORY
8	4	HUMAMANNA UTA LE COUPLE POLYDOR CENTURY
9	6	BURN THE YELLOW MONKEY TUM HOUSE
10	14	REAL (YOSHIKI HAMASAKI) AVEX TRAX
11	NEW	KOYO NO TSUKI NO YONI ELEPHANT
12	NEW	TAKEMIKAZUCHI (SMAP)
12	NEW	POWER SONG SYARANG (MR.) SMAP
13	8	THANATOS—IF I CAN'T BE YOURS LOREN & MASEN (MR.)
14	7	FOREVER TAKASHI SORIMACHI WITH RICHIE SAMBORA MERCURY
15	16	MOMOKORE HIME YOSHIKUZU MEIRA TOSHIBA JAPAN
16	12	HIMAWARI TSUYOSHI NAGABUCHI FOR LIFE
17	17	MR. LONELY KOJI TAMAKI SONY
18	13	HIGH PRESSURE T.M. REVOLUTION AKITABOX RECORDS
19	15	CALLING B'Z TOSHIBA EMI
20	19	TIMEMACHINE CHARA EPICSONY

THIS WEEK	LAST WEEK	ALBUMS
1	1	NAMI UNGURU POWER OF DREAMS B-GRAM
2	NEW	TOKO FURUUCHI KOI SONY
3	NEW	GARSU BE HERE NOW SONY MUSIC
4	4	MIKI IMAI PRIDE EPIC
5	3	NAMIE AMURO CONCENTRATION 20 AVEX TRAX
6	2	V6 NATURE RHYTHM AVEX TRAX
7	5	SMAP SMAP 012 SMAP 012 VICTOR
8	7	AMI OHNUHA & YUMI YOSHIMURA SOLOSOLO EPIC
9	10	SOUNDTRACK MONONOKE HIME TOKUMA JAPAN
10	11	MISIA MISIA A SUJIM (KANKYO ENTERTAINMENT)
11	NEW	HOFUDIRAH WASHINGTON C.D. POW CANYON
12	NEW	KOJI KUBO GREATEST HITS VOL. 3 SONY
13	9	HANSON KRAKEN! MMMBOP MERCURY
14	15	EVERY LITTLE THING EVERLASTING AVEX TRAX
15	8	DREAMSELL TANTISUMA VICTOR
16	NEW	VARIOUS ARTISTS SUPER EUROBEAT VOLUME 80 AVEX TRAX
17	NEW	DIANA KING THINK LIKE A GIRL SONY
18	18	LE COUPLE ANOTHER SEASON — A BANME NO KISETSU SONY CANYON
19	11	EIKICHI YAZAWA YES TOSHIBA EMI
20	14	NANASE AIKAWA PARADOX CUTTING EDGE

GERMANY

(Media Control) 09/02/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
2	2	THE MAN IN BLACK WILL SMITH COLUMBIA
3	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ LAFFAFET
4	6	MEET HER AT THE LOVE PARADE DA NOOL ARIOLA
5	3	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/POLYDOR TRADE
6	7	A-N-N-A TEE-PEE-DOSPIERS COLUMBIA
7	9	CRUSH ON YOU AARON CARTER EDEL
8	5	LIAL DOS, TRES MARIA RICKY MARTIN COLUMBIA
9	13	GOTHAM CITY R. KELLY JIVE/POLYDOR TRADE
10	8	THE ANGEL DAVID ESSEX EMI
11	10	SUNSHINE OR MOTTO A WESTBAM RCA
12	14	TAL VEZ CHELLI FELLI/MARIA CARRIPACHRO ARIOLA
13	17	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA
14	16	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI
15	14	HISTORY MICHAEL JACKSON EPIC
16	18	THE AGE OF LOVE SCOOTER CNR
17	15	MR. WICHTIG TIC TAC TOE RCA
18	12	HIGH PRESSURE T.M. REVOLUTION MUSIC
19	RE	SUMMERTIME C-BLOCK EMI
20	RE	NOW COME, NOW LONG BABYFACE & STEVIE WONDER EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	RAMMSTEIN SEHNSUCHT MOTOR MUSIC
2	18	WOLFGANG PETRY NIE GENUG ARIOLA
3	1	SOUNDTRACK BACKSTREET'S BACK EVERYBODY TRADE
4	2	DOES SIR MUSIC NOW SCOOTER CNR
5	NEW	DOE9HS ONHELP LIVE IN DORTMUND VIRGIN
6	3	SOUNDTRACK THE FULL MONTY MUSIK ZUM FILM POLYDOR
7	11	TWENTIETH BROOKS BLURRING THE EDGES EMI
8	4	TIC TAC TOE KLAPPE DIE 2TE RCA
9	5	TOMMY & TIMO BLOWIN' MY WAY OUT ARIOLA
10	NEW	MR. PRESIDENT NIGHT CLUB WEA
11	6	WOLFGANG PETRY NIE GENUG ARIOLA
12	12	SOUNDTRACK MEN IN BLACK COLUMBIA
13	8	ANDREA BOCELLI ROMANZA POLYDOR
14	9	MICHAEL SCHENKER MICHAEL SCHENKER GROUP EMI
15	9	RAMMSTEIN HERZELEID MOTOR MUSIC
16	7	SCOOTER THE FIVE FIST LEAVE DISCTECH
17	17	BOB DYLAN THE BEST OF COLUMBIA
18	10	MICHAEL JACKSON & VARIOUS THE DANCE FLOOR — HISTORY IN THE MIX EPIC
19	NEW	SCOOTER THE AGE OF LOVE EDEL
20	15	SKUNK ANANSIE STOOSH VIRGIN

U.K.

(Chart-Track) 09/01/97

THIS WEEK	LAST WEEK	SINGLES
1	2	TUBTHUMPING CHUMBAWAMBA EMI
2	1	MEN IN BLACK WILL SMITH COLUMBIA
3	14	KARMA POLICE RADIOHEAD PARLOPHONE
4	NEW	FREE DJ GLOCKSLOVER MOSQUITO
5	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA
6	NEW	HONEY MARIAH CAREY COLUMBIA
7	NEW	BENTLEY'S GONNA SORT YOU OUT BENTLEY & THE BEST VAUXHALL PHENOMENAL! PHENOMENAL
8	6	NEVER GONNA LET YOU GO TINA MOORE GET REAL
9	NEW	THE DRUGS DON'T WORK THE VERVE HUT/VIRGIN
10	5	THE ANGEL DAVID ESSEX EMI
11	NEW	I KNOW WHERE IT'S AT ALL SAINTS LONDON
12	7	I DON'T BE CELLI FELLI/MARIA CARRIPACHRO ARIOLA
13	8	FREED FROM DESIRE GALA RCA
14	NEW	GIMME SOME LOVE GINA G WEA
15	NEW	WHEN DOVES CRY GIRLWONDER 4AD/MUSICVIDEO
16	4	ALL I WANNA DO DANNII WEA
17	9	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE
18	NEW	TRAVELLER'S TUNE OCEAN COLOUR SCENE MCA
19	7	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA
20	12	EVERYTHING MARY J. BLIGE MCA

THIS WEEK	LAST WEEK	ALBUMS
1	1	DASIS BE HERE NOW CREATION
2	7	RADIOHEAD OK COMPUTER PARLOPHONE
3	2	PRODIGY THE FAT OF THE LAND XL
4	NEW	SUPER FURRY ANIMALS RADIATOR CREATION
5	NEW	FIRELIGHT MOUTH TO MOUTH CHRYSALIS
6	4	VARIOUS ARTISTS FRESH HITS '97 GLOBAL TV
7	4	VARIOUS ARTISTS THE ESSENTIAL SELECTION SUMMER '97 POLYDOR ETC
8	3	VARIOUS ARTISTS THE BEST DANCE ALBUM IN THE WORLD... EVER VIRGIN
9	NEW	STEREOPHONICS WORD GETS AROUND V2
10	6	TOMMY & TIMO BLOWIN' MY WAY OUT ARIOLA
11	11	SOUNDTRACK MEN IN BLACK COLUMBIA
12	8	WOLFGANG PETRY NIE GENUG ARIOLA
13	NEW	FLEETWOOD MAC THE DANCE REPRISE
14	15	MEREDITH BROOKS BLURRING THE EDGES CAPITOL
15	9	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 40 EMI/VIRGIN
16	NEW	VARIOUS ARTISTS BRIT AWARD COMPILATION
17	10	MICHAEL JACKSON & VARIOUS THE DANCE FLOOR — HISTORY IN THE MIX EPIC
18	14	ELVIS PRESLEY ALWAYS ON MY MIND RCA
19	16	NEW KIDS ON THE WORLD FORMS SILVER CHILD
20	12	SPICE GIRLS SPICE VIRGIN

FRANCE

(SNEP/FNDP/Tilts-Live) 09/30/97

THIS WEEK	LAST WEEK	SINGLES
1	1	MEN IN BLACK WILL SMITH COLUMBIA
2	2	ALANE VOS CONVICTIONS SONY
3	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA
4	4	BELLINI SAMBA DE JANEIRO SCORPIO
5	6	FRENONS NOTRE TEMPS POETIC LOVERS MR. STEVEN
6	5	MMMBOP HANSON MERCURY
7	11	LES ESTIVANTS PHENOMENAL! PHENOMENAL CLUB VERSAILLES/SONY
8	8	BABY LARA FABIAN POLYDOR
9	9	BALLA BALLA DOMINO MAMADOMINO
10	7	(UN, DOS, TRES) MARIA RICKY MARTIN TRITON
11	10	MAYDAY DIEU FELICIDAD EMI
12	NEW	GIRLS IN LOVE GRUNGERMAN & FOREVER SWEET SENSATION FONTANA
13	16	FREE ULTRA NATE MAJOR CRUZ
14	NEW	LES TEMPS QUI COURT ALLIAGE MASTER/POLYGRAM
15	13	I'M DREAMING OF YOU WORLDS APART EMI
16	14	LA SALSA 2 BB 3 WEA
17	17	GOTHAM CITY R. KELLY EASTWEST
18	15	ECUADOR SASH! FULL METHOD
19	12	LA MEDIE DE SAMIRA ANGGUN COLUMBIA
20	RE	LA DANSE D'AMELIE MELI MELO & MISS HELENE SONY MUSIC

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JEAN-JAQUES GOLDMAN EN PASSANT COLUMBIA
2	1	DASIS BE HERE NOW SONY MUSIC
3	10	WORLDS APART DON'T CHANGE DEAMON
4	3	ANDREA BOCELLI ROMANZA POLYDOR
5	2	ERA AMENO MERCURY
6	4	FRENCH FANFARE LIKE A BERCY POLYDOR
7	8	DOC GYNECO PREMIERE CONSULTATION VIRGIN
8	5	PIERRE DEMIE ANGELS BORO/POLYDOR/PWM
9	7	PASCAL OBISPO SUPERFLY EMI/POLYDOR
10	6	SPICE GIRLS SPICE VIRGIN
11	9	MYLENE FARMER L'ALLIANCE CLAIR OBSCUR BARCLAY/POLYDOR
12	NEW	WYLING-WYLING CHANGE A HYMN FOR THE WORLD DISCOPOLYGRAM
13	NEW	STONES CALLING ALL STATIONS VIRGIN
14	20	RADIOHEAD OK COMPUTER PARLOPHONE/EMI
15	12	SOUNDTRACK MEN IN BLACK COLUMBIA
16	14	LES ENFOIRES LES ENFOIRES EN DELIRE VIRGIN
17	16	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY/EPIC
18	17	2 BE 3 PARTIR UN JOUR EMI
19	RE	MC SOLAAR PARADISE POLYDOR
20	RE	PATRICIA KAAS DANS MA CHAIR COLUMBIA

CANADA

(SoundScan) 09/13/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA
2	NEW	HONEY MARIAH CAREY COLUMBIA
3	3	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA
4	2	HOW DO I LIVE LEANN RIMES CURB
5	4	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS RCA
6	5	FLY BACKSTREET INTERSCOPE/ATLANTIC
7	6	DO YOU KNOW (WHAT IT TAKES) ROBYN RCA
8	6	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY/WARNER
9	7	EVERYBODY (BACKSTREET'S BACK) (REMIXES) BACKSTREET BOYS JIVE
10	8	GUILT PLAYING GAMES (WITH MY HEART) BACK STREET BOYS JIVE
11	5	D'YOU KNOW WHAT I MEAN? DASIS COLUMBIA
12	17	INVISIBLE MAN 98 DEGREES MOTOWN
13	10	BREATHE PRODIGY MCA
14	11	IN A DREAM ROCKELL RCA
15	11	TIC TIC TAC FRUIT DE LA PASSION SKY
16	13	NOT TONIGHT LIC KEM TOMMY BOY/WARNER
17	15	THE PERFECT DRUG NINE INCH NAILS NOTHING/INTERSCOPE
18	15	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) ARISTA
19	NEW	LEANON TREE FOOL'S GARDEN UNIVERSAL
20	NEW	LUNCHBOX MARILYN MANSON NOTHING/INTERSCOPE

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	DASIS BE HERE NOW EPIC
2	1	BACKSTREET BOYS BACKSTREET'S BACK JIVE
3	2	SARAH MCLACHLAN SURFACING NETTWERK
4	3	PUFF DADDY & THE FAMILY NO WAY OUT ARISTA
5	NEW	TRISHA YEARWOOD (SONGBIRD) A COLLECTION OF HITS MCA
6	7	PRODIGY THE FAT OF THE LAND XL/NON
7	4	SPICE GIRLS SPICE VIRGIN
8	8	OUR LADY PEACE CLUMSY EPIC
9	6	JEWEL PIECES OF YOU ATLANTIC
10	5	VARIOUS ARTISTS NOW! 2 VARIOUS
11	11	SOUNDTRACK MEN IN BLACK COLUMBIA
12	12	ANDREA BOCELLI ROMANZA PHILIPS
13	13	HANSON MMMBOP MERCURY/POLYGRAM
14	12	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
15	15	RADIOHEAD OK COMPUTER EMI
16	14	DAFT PUNK HOMEWORK SONAMVISION
17	16	THE WALLFLOWERS BRINGING DOWN THE HORSE WEA
18	18	SOUNDTRACK SPAWN EPIC
19	NEW	FLEETWOOD MAC THE DANCE REPRISE
20	19	MATCHBOX 20 YOURSELF OR SOMEONE ELSE LAVA/ATLANTIC

NETHERLANDS

(Stichting Mega Top 100) 09/06/97

THIS WEEK	LAST WEEK	SINGLES
1	1	MO MONEY MO PROBLEMS NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG
2	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
3	2	LEVEN NA DE GOED TYPE DE JONGE EMI
4	3	NOW COME, NOW LONG BABYFACE & STEVIE WONDER SONY
5	4	SEX ON THE BEACH T-SPOON ALA BRANCA
6	5	WERELD ZONDER JOD MARCO BORSATO & TRIJN-TJE OOSTERHUIS POLYDOR
7	7	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/BMG
8	NEW	ANOTHER DAY BUCKS HOT LEFONQUE COLUMBIA
9	9	SEPTEMBER EARTH, WIND & FIRE BMG
10	19	IN NIJE DEI E KEAST CNR
11	10	BUMPIN' SPEED AQUA UNIVERSAL
12	8	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI
13	12	I NEED LOVE FLAMMAN & ABRAXAS PRESENT MC LYNX POLYDOR
14	13	IN THE NAME OF BOS 2DMBA
15	NEW	HONEY MARIAH CAREY COLUMBIA
16	11	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ BMG
17	15	MEREDITH BROOKS BITCH EMI
18	16	BITTERSWEET SYMPHONY THE VERVE VIRGIN
19	NEW	WHEN DOVES CRY GIRLWINE EPIC
20	NEW	WEDDING BELLS SON NORTHERN

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS BACKSTREET'S BACK JIVE/BMG
2	2	DASIS BE HERE NOW EMI
3	3	ELVIS PRESLEY ALWAYS ELVIS BMG
4	NEW	FLEETWOOD MAC THE DANCE WARNER
5	3	RADIOHEAD OK COMPUTER EMI
6	4	SPICE GIRLS SPICE VIRGIN
7	5	BOB DYLAN THE BEST OF COLUMBIA
8	12	DE KAST NIETS TE VERLIEZEN CNR
9	6	MARCO BORSATO DE DERDE DIMENSIE POLYDOR
10	5	MEREDITH BROOKS BLURRING THE EDGES CAPITOL
11	7	PRODIGY THE FAT OF THE LAND XL/BMG
12	11	TOTAL TOUCH TOTAL TOUCH BMG
13	10	PUFF DADDY & THE FAMILY NO WAY OUT BMG
14	9	ETERNAL BEFORE THE RAIN EMI
15	15	SOUNDTRACK THE WIZ UNIVERSAL
16	17	CELINE DION FALLING INTO YOU COLUMBIA
17	13	NO MERCY MY PROMISE BMG
18	NEW	VARIOUS ARTISTS THE FEATURING BY COOL-ER BUENA VISTA SOCIAL CLUB WARNER
19	RE	THE NOTORIOUS B.I.G. LIFE AFTER DEATH BMG
20	NEW	JOEL GREATEST HITS VOLUME 3 SONY

AUSTRALIA

(ARIA) 09/07/97

THIS WEEK	LAST WEEK	SINGLES
1	3	MEN IN BLACK WILL SMITH COLUMBIA
2	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
3	NEW	WHERE'S THE LOVE HANSON MERCURY
4	2	BITCH MEREDITH BROOKS EMI
5	4	NOW COME, NOW LONG BABYFACE & STEVIE WONDER SONY
6	9	NOW DO I LOVE TRISHA YEARWOOD UNIVERSAL
7	10	ALONE BEE GEES POLYDOR
8	11	WHEN DOVES CRY QUINDON THRIVE EMI
9	6	HAND TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG
10	14	SHI-CHAMPION FOR THIRD EVE ELEKTRA
11	12	AROUND THE WORLD DAFT PUNK VIRGIN
12	13	BUMPIN' SPEED AQUA UNIVERSAL
13	8	HONEY MARIAH CAREY COLUMBIA
14	15	EVEN WHEN I'M SLEEPING LEONARDO'S BRIDE MUSHROOM
15	17	ONE HEADLIGHT THE WALLFLOWERS UNIVERSAL
16	16	WISH I HEART FOR ME JEWEL ATLANTIC
17	NEW	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ LAFFAFET/MUSHROOM
18	18	NIGHTMARE BRAINBUG EMI
19	RE	FOREVER DAMAGE LIBERATION/SONY
20	19	TURN TINA ARENA COLUMBIA

THIS WEEK	LAST WEEK	ALBUMS
1	1	SAVAGE GARDEN SAVAGE GARDEN MUSHROOM
2	2	HANSON MIDDLE OF NOWHERE MERCURY
3	3	TINA ARENA IN DEEP SONY
4	4	OASIS BE HERE NOW SONY
5	5	FLEETWOOD MAC THE DANCE WARNER
6	6	BEE GEES STILL WATERS POLYDOR
7	7	PAUL KELLY SONGS FROM THE SOUTH SONY
8	8	JOHN WILLIAMSON PIPE DREAM/BEHIND THE DREAM EMI
9	11	THE WALLFLOWERS BRINGING DOWN THE HORSE UNIVERSAL
10	9	JEWEL PIECES OF YOU ATLANTIC
11	10	NO MERCY MY PROMISE BMG
12	NEW	SOUNDTRACK MEN IN BLACK SONY
13	12	SPICE GIRLS SPICE VIRGIN
14	13	PRODIGY THE FAT OF THE LAND XL/MUSHROOM
15	19	JOHN FOGERTY BLUE MOON SWAMP MCA
16	15	SILVERCHAIR FREAK SHOW SONY
17	16	AMANDA MARSHALL AMANDA MARSHALL SONY
18	14	BILLY JOEL GREATEST HITS VOLUME III COLUMBIA
19	17	PUFF DADDY & THE FAMILY NO WAY OUT BMG
20	18	THE OFFSPRING IXNAY ON THE HOMBRE SONY

ITALY

(Musica e Dischi/FIMI) 09/01/97

THIS WEEK	LAST WEEK	SINGLES
1	2	FREE ULTRA NATÉ AMPLIFAMECZAC
2	1	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA
3	1	BAILANDO PARADISO GO IT YOURSELF
4	3	LA LA LA LA ALEXIA ARIOLA/EMI
5	7	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) MOVIEMENTSTORE
6	10	SOMETHING GOOD UTAH SAINTS TERRY ZAC
7	5	MR. GORGEOUS SMOKE CITY JIVE/VIRGIN
8	9	COMPANY BOY DJ DADO TWO
9	6	I'M LA LA LA ALEXIA ARIOLA/EMI
10	11	SPILLER FROM RIO LAGUNA TIME
11	8	SALSIMBAR ROSSANA UNIVERSAL
12	15	D'YOU KNOW WHAT I MEAN? OASIS EPIC
13	13	WANNA B LIKE A MAN SIMONE JAY VIRGIN
14	12	OBSESSION EUROPE EPIC
15	16	AROUND THE WORLD DAFT PUNK VIRGIN
16	NEW	BITTERSWEET SYMPHONY THE VERVE VIRGIN
17	14	HIDDEN PLANET DE JONES EMI
18	20	LAST NIGHT ON EARTH U2 MERCURY
19	NEW	MEN IN BLACK WILL SMITH COLUMBIA
20	RE	DISCO FEVER CARL FITZ MUSIC MIND DJ MOVIEMENT

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	OASIS BE HERE NOW SONY
2	1	ANDREA BOCELLI ROMANZA SUGAR
3	2	883 LA DURA LEGGE DEL GOL PRIVATE
4	3	PINO DANIELE DIMMI COSA SUCCEDE SULLA TERRA CGD
5	4	LIGABUE SU E GIU' DA UN PALCO CGD
6	5	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
7	6	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
8	7	SOTTOTONO SOTTOTONO CGD
9	10	RADIOHEAD OK COMPUTER EMI
10	8	LITFIBA VIVA LITFIBA CGD
11	9	PRODIGY THE FAT OF THE LAND LIBERTY
12	16	ROSANA LUNAS ROTAS UNIVERSAL
13	11	JOVANOTTI LORENZO 1997—CALIBRO 35 MERCURY
14	12	SOTTOTONO SOTTOTONO CGD
15	13	RICCARDO COCCIANTE INNAMORATO COLUMBIA
16	RE	PUFF DADDY & THE FAMILY NO WAY OUT BMG
17	14	PAOLI TURCI OLTRE LE NUVOLE WEA
18	15	SKUNK ANANSIE STOOSH VIRGIN
19	20	MINA MINANTHOLOGY EMI
20	18	ZUCCHERO THE BEST OF POLYDOR

Hits Of The World is compiled at Billboard/London by Raúl Cairo, Paul Clarkson and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™
CONTINUED

EUROCHART 09/03/97 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BAD BOY/ARISTA
2	2	MEN IN BLACK WILL SMITH COLUMBIA
3	6	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY
4	4	SAMBA DE JANEIRO BELLINI VIRGIN
5	3	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE
6	5	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
7	7	MMMBOP HANSON MERCURY
8	8	ALANE WES SAINT GEORGE/COLUMBIA
9	NEW	TUBTHUMPING CHUMBAWAMBA EMI
10	NEW	FREE ULTRA NATÉ A&M

THIS WEEK	LAST WEEK	ALBUMS
1	2	OASIS BE HERE NOW CREATION
2	1	BACKSTREET BOYS BACKSTREET'S BACK JIVE
3	3	PRODIGY THE FAT OF THE LAND XL
4	4	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
5	6	RADIOHEAD OK COMPUTER PARLOPHONE
6	5	PUFF DADDY & THE FAMILY NO WAY OUT BAD BOY
7	NEW	RAMMSTEIN SEHNSUCHT MOTOR
8	9	MEREDITH BROOKS BLURRING THE EDGES CAPITOL
9	7	SPICE GIRLS SPICE VIRGIN
10	8	SOUNDTRACK MEN IN BLACK COLUMBIA

SPAIN (AFYVE/ALEF MB) 08/27/97

THIS WEEK	LAST WEEK	SINGLES
1	1	FREE ULTRA NATÉ BLANCO Y NEGRO
2	2	UH LA LA LA ALEXIA BLANCO Y NEGRO
3	3	MMMBOP HANSON POLYGRAM
4	7	MEN IN BLACK WILL SMITH COLUMBIA
5	NEW	ENTENDER EL AMOR MONICA NARANJO EPIC
6	4	ANONIM ANONIM VOL. 2 MAX
7	5	ATTACK VOL. 1 PASTIS & BUERNI DJS AT W-MAX
8	8	TYPEWRITER OBJECT ONE MAX
9	NEW	BEACHBALL NALIN & KANE MAX
10	RE	GREENSLEEVES (MANGAS VERDES) TWO DEE-JAYS FEATURING MEDIEVAL MAX

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
2	2	LUIS MIGUEL ROMANCES WARNER
3	3	JARABE OE PALO LA FLACA VIRGIN
4	NEW	OASIS BE HERE NOW COLUMBIA
5	6	NEK NEK WEA
6	5	MONICA NARANJO EPIC
7	4	ANA TORROJA PUNTOS CARDINALES ARIOLA
8	7	PRODIGY THE FAT OF THE LAND CAROLINE ESPANA
9	8	ANA BELEN MIRAME ARIOLA
10	10	LOS CENTELLAS POR AMOR EL ARTE BAJAN!

MALAYSIA (RIM) 09/02/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS BACKSTREET'S BACK FORM
2	3	VARIOUS ARTISTS BA MIAN LING LONG ROCK
3	2	VARIOUS ARTISTS TRIBUTE TO THE NOTORIOUS B.I.G BMG
4	4	GARY BARLOW OPEN ROAD BMG
5	5	VARIOUS ARTISTS MEGAROCK BALLADS EMI
6	NEW	MICHAEL 7 VICTOR HAVING YOU BESIDE ME ROCK RECORDS
7	7	INNUENDO INNUENDO POSITIVE TONE
8	NEW	TARCY SU FOOL ROCK RECORDS
9	9	ZIANA ZAIN PUNCAK KASIH BMG
10	NEW	OASIS BE HERE NOW SONY

PORTUGAL (Portugal/AFP) 09/02/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	PAULO GONZO QUASE TUDO SONY
2	2	THE KELLY FAMILY ALMOST HEAVEN EMI
3	3	OASIS BE HERE NOW SONY
4	4	BACKSTREET BOYS BACKSTREET'S BACK EMI
5	6	GABRIEL O PENSADOR QUEBRA-CABECA SONY
6	5	RIO GRANDE RIO GRANDE EMI
7	7	OELFINS SABER A MAR BMG
8	RE	PRODIGY THE FAT OF THE LAND MVM
9	9	DANIELA MERCURY FEIJAO COM ARROZ SONY
10	10	SKUNK ANANSIE STOOSH VIRGIN

SWEDEN (GLF) 08/29/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT 112) BMG
2	3	C U WHEN U GET THERE COOLIO FEAT. 4D THEVZ WARNER
3	2	MEN IN BLACK WILL SMITH SONY
4	4	MMMBOP HANSON POLYGRAM
5	5	UH LA LA LA ALEXIA K-TEL
6	8	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI
7	10	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS VIRGIN
8	NEW	MO MONEY MO PROBLEMS THE NOTORIOUS S I.G. (FEAT. PUFF DADDY & MASE) BMG
9	NEW	GOTHAM CITY R. KELLY VIRGIN
10	7	ROSES ARE RED AQUA UNIVERSAL

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	OASIS BE HERE NOW SONY
2	2	AQUA AQUARIUM UNIVERSAL
3	3	JOHN FOGERTY BLUE MOON SWAMP WARNER
4	1	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
5	4	SPICE GIRLS SPICE VIRGIN
6	6	ERIC GADO THE RIGHT WAY STRAWBERRY/EDELPITCH
7	5	PRODIGY THE FAT OF THE LAND MNW
8	8	SARAH BRIGHTMAN AND LSO TIMELESS WARNER
9	RE	NO DOUBT TRAGIC KINGDOM UNIVERSAL
10	7	HANSON MIDDLE OF NOWHERE POLYGRAM

DENMARK (IFPI/Nielsen Marketing Research) 08/28/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT 112) BMG
2	2	MEN IN BLACK WILL SMITH SONY
3	3	SUPER HERO DAZE SONY
4	4	LONELY NANA POLYGRAM
5	5	C U WNEN U GET TNERE COOLIO FEAT 4D THEVZ EDELPITCH
6	6	(UN, DOS, TRES) MARIA RICKY MARTIN SONY
7	7	BAILANDO PARADISIO SCANDINAVIAN
8	9	ECUADOR SASH! SCANDINAVIAN
9	8	SAMBA DE JANEIRO BELLINI VIRGIN
10	NEW	WAY THAT YOU LOVE VANESSA WILLIAMS POLYGRAM

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	OASIS BE HERE NOW SONY
2	4	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR —HISTORY IN THE MIX SONY
3	2	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
4	1	ANDREA BOCELLI ROMANZA POLYGRAM
5	3	AQUA AQUARIUM UNIVERSAL
6	5	VARIOUS ARTISTS BURNING LOVE BMG
7	RE	GARY BARLOW OPEN ROAD BMG
8	8	MOONJAM SAXOPHONE SONGS VOL. 2 REPLAY
9	RE	PRODIGY THE FAT OF THE LAND MD
10	6	BIG FAT SNAKE FLAMES MEGA

NORWAY (Verdens Gang Norway) 09/02/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
2	2	C U WHEN U GET THERE COOLIO FEAT 4D THEVZ WARNER
3	3	MEN IN BLACK WILL SMITH SONY
4	7	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS VIRGIN
5	4	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI
6	6	TIC TIC TAC CHILLI FEAT. CARRAPICHO BMG
7	5	BITCH MEREDITH BROOKS EMI
8	8	I'LL BE THERE FOR YOU THE REMBRANDTS WARNER
9	10	BITTERSWEET SYMPNONY THE VERVE SONY
10	9	BAILANDO PARADISIO ARCADE

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	OASIS BE HERE NOW SONY
2	6	ANDREA BOCELLI ROMANZA POLYGRAM
3	4	SMURFENE SMURFEHITS 3 ARCADE
4	2	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
5	3	BOB DYLAN THE BEST OF BOB DYLAN SONY
6	5	AQUA AQUARIUM UNIVERSAL
7	10	RADIOHEAD OK COMPUTER EMI
8	6	PRODIGY THE FAT OF THE LAND MD
9	7	MEREDITH BROOKS BLURRING THE EDGES EMI
10	RE	TROSTE & BAERE GREATEST HITS TYLDEN & CO

FINLAND (Seura/IFPI Finland) 09/01/97

THIS WEEK	LAST WEEK	SINGLES
1	1	THE AGE OF LOVE SCOOTER K-TEL
2	5	MEN IN BLACK WILL SMITH SONY
3	2	MATO APULANTA LEVY
4	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
5	4	O'YOU KNOW WHAT I MEAN? OASIS SONY
6	7	BITTERSWEET SYMPHONY THE VERVE VIRGIN
7	6	SAMBA OE JANEIRO BELLINI VIRGIN
8	NEW	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ K-TEL
9	8	VAMOS A LA DISCOTHECA! PARADISIO K-TEL
10	RE	SYNTYNYT KOYHANA TEHOSEKOITIN LEVY

THIS WEEK	LAST WEEK	ALBUMS
1	1	OASIS BE HERE NOW SONY
2	2	BACKSTREET BOYS BACKSTREET'S BACK EMI
3	RE	MICHAEL JACKSON HISTORY—PAST, PRESENT AND FUTURE SONY
4	NEW	SCOOTER THE AGE OF LOVE K-TEL
5	3	ELVIS PRESLEY 30 SUOSITUINTA BMG
6	4	PRODIGY THE FAT OF THE LAND SMD
7	NEW	LEO ZEPPELIN REMASTERS WARNER
8	8	MEREDITH BROOKS BLURRING THE EDGES EMI
9	6	E-ROTIC SEXUAL MADNESS EMI
10	5	ALEXIA FAN CLUB SONY

GLOBAL MUSIC PULSE®

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

DENMARK: EMI-Medley has the juice to market a worldwide hit, and now it has a new R&B trio (called **Juice**) with which to make one. Denmark may not be the epicenter of R&B, but the three young Danish women, **Maria Hamer, Lena Tahara,** and **Anne Rani,** have cultural roots in South America, Sri Lanka, and Japan, while their soulful harmonies could have come directly from Motown or New York's Harlem. The trio's debut single, "Best Days," has been a fixture on radio playlists for much of the summer. Its debut album, "Something To Feel," was released in early August, and a worldwide launch is planned for later in the year. The album—which features a mixture of tracks, some written by the women themselves and others by outside writers, including the ubiquitous **Diane Warren**—was produced by **Carsten SoulShock,** who has worked with **Toni Braxton, Monica, Brownstone,** and **Boyz II Men.**



CHARLES FERRO

SOUTH AFRICA: The State Theatre in the capital city of Pretoria has traditionally been a bastion of apartheid culture and, until recently, has seldom showcased the creative talents of the country's black community. However, new life was breathed into the building when master saxophonist **Zim Ngqawana** blew into town for two concerts in August. Ngqawana, who has worked behind many great musicians, including **Abdullah Ibrahim** and **Hugh Masekela,** has just released an album, "San Song," with his Norwegian group **San.** The album, licensed from the Norwegian label Nor-CD by new South African indie Sheer Sound, is a mix of tracks penned by Ngqawana and San's **Bjorn Ole Solberg.** To promote it, the ensemble plans a spring tour of all the major South African cities. While studying for a diploma in jazz studies at the University of Natal, Ngqawana won a Max Roach Scholarship to the University of Massachusetts, where he studied with jazz legends **Archie Shepp** and **Yusef Lateef.** During his stay at the university, Ngqawana was commissioned to write a piece for the resident ensemble. The result was "Afrikan Emergency Suite," which featured him playing alongside **Roach.** "Max is my mentor and father," Ngqawana says. "My time with him has made me realize the task we musicians have to keep alive the legacy created by artists like [inspirational South African pianist] **Chris McGregor.**"

DIANE COETZER

FINLAND: A collaboration between two of the country's top acts, **RinneRadio** and **Wimme,** represents the latest example in a growing school of boldly experimental music emerging across Scandinavia. RinneRadio is Finland's leading jazz band, while singer **Wimme Saari** performs free improvisations based on traditional *yoik* chants, a style of unaccompanied singing that originated in Lapland. Together they have released an album, "File Under: Finnish Ambient Techno Chant" (Catalyst/BMG). Paradoxically, the country's bounteous lakes, forests, and open spaces have inspired an intense, almost claustrophobic atmosphere consisting of insistent beats tempered by Wimme's hypnotic voice and the soprano sax of **Tapini Rinne.** Although the album comes from a different continent and culture, the ancient Lap sounds convey a timeless quality similar to that of the American Indian chants heard on the album "Sacred Spirit" (Virgin). Whether RinneRadio & Wimme can imitate the international success of "Sacred Spirit" remains to be seen, but the effect is mesmeric, as those who caught the Finnish act's 1996 U.S. tour, particularly its gig at New York's Knitting Factory, will testify.



NIGEL WILLIAMSON

U.K./SOUTH ASIA: Given that people of South Asian descent make up the biggest ethnic minority in the U.K., it was hardly surprising that the commemoration of the 50th anniversary of independence of India and Pakistan went into overdrive in Britain during August. There were numerous documentaries and music programs on TV. Nation Records co-founder and **Fun-da-Mental** member **Aki Nawaz** celebrated the label's nine years of hard-edged releases by such acts as **Asian Dub Foundation** and **Natacha Atlas** with the wryly titled compilation ". . . And Still No Hits." The Outcaste label took its London-based club format on tour in promoting its new compilation, "Untouchable Outcaste Beats," featuring such Asian artists as **Anander Shanker** and **T.J. Rehmi.** And there were major concerts, including an event called Unity '97, in Cardiff, Wales, where acts like **Apache Indian, Dhol Foundation,** and **Kuljit Bhambra** performed a combination of music from the U.K. and the Asian subcontinent. Meanwhile, "Not Just An Asian Babe," a play about Asian women in the entertainment business, will run Sept. 18-28 at Waterman's in London. The title would make an apt description of singer/songwriter **Sabina,** whose new pop/folk/soul style is likely to draw comparisons with artists like **Des'ree** and **Tracy Chapman.** Sabina's management is shopping for a record deal, armed with some impressive material co-written with various producers, including longtime Des'ree producer **Ashley Ingram.**

KWAKU

IRELAND/SCOTLAND: The Irish/Scottish traditional group **Boys Of The Lough,** which celebrates its 30th anniversary this month, took its name from a reel recorded by renowned Sligo fiddle player **Michael Coleman,** who immigrated to America in 1916. The band was started by three Irishmen, **Robin Morton, Cathal McConnell,** and **Tommy Gunn,** but there have been many personnel changes since then, and today's lineup is led by Shetland fiddler **Aly Bain** and includes McConnell (flute/whistle), **Christy O'Leary** (pipes/harmonica), **Dave Richardson** (mandolin/button accordion), and **Chris Newman** (guitar), the most recent recruit. The group's latest album is "The Day Dawn" (Lough), which has been released in the U.S. under the title "A Midwinter Night's Dream" on Blix Records of Hollywood, Calif. The album includes Shetland reels, Irish jigs, a Swedish carol, a Swedish march, and an Eskimo melody called "The Greenland Man's Tune." Boys Of The Lough are visiting China this month. A U.K. tour in the fall will be followed in November by the group's 50th tour of the U.S.

KEN STEWART

Reviews & Previews

ALBUMS
EDITED BY PAUL VERNA

POP

★ **THE DELTA 72**
The Soul Of A New Machine
PRODUCER: Bob Weston
Touch And Go 182
Hailing from Philadelphia, the Delta 72 is an organ-grinding quartet proffering a high-cholesterol brand of alterna-hip shake (though with none of the self-aggrandizing attitude of, say, the Jon Spencer Blues Explosion). "The Soul Of A New Machine" is the band's second Touch And Go platter, and a finer contemporary collection of greasy grooves would he hard to find. And the range extends beyond party-stoking R&B ravers to moody instrumentals for the morning after.

1997 NEW YORK RECORDING
The Boys From Syracuse
PRODUCER: Hugh Fordin
DRG 94767
Though hardly the neglected musical-comedy child that usually fills the bill in the now-classic New York City Center "Encores!" series, Rodgers and Hart's delightful 1938 take on Shakespeare's "The Comedy Of Errors" now has a recording that sports for the first time the late Hans Spialek's original orchestrations, in which he knowingly caught the full joy of the score. Actually, there's a powerful group of participants at work here, too, from Rob Fisher's masterful handling of the Coffee Club Orchestra, to a cast that has tbe R&H spirit, to the sparkling studio production from Hugh Fordin and DRG Records. A thrilling Manhattan happening each year is once again faithfully transferred to disc.

COUNTRY

★ **DEAN MILLER**
PRODUCER: Gregg Brown
Capitol Nashville 31559
Dean Millsr is a compeiling argument that songwriting skills can be inherited. On this debut albnm, the son of the late Roger Miller displays enviable writing chops. Evocative songs such as "Wake Up And Smell The Whiskey" (co-written with Brett James) and the self-penned current single "Nowhere USA" suggest that some classic country songs are on the way from the younger Miller. He's also got a pleasant, expressive singing voice that he knows how to use.

RAYBON BROS.
PRODUCERS: Don Cook & Tony Brown
MCA 70014
When Marty Raybon left the group Shenandoah earlier this year to form a duo with brother Tim, the pair's recording process was apparently hastened by their cover of Bob Carlisle's "Butterfly Kisses." That may account for the almost haphazard nature of this album, which does not take significant advantage of their harmony singing. Olivia Newton-John's vocals on "Falling" seem out of place. By and large, this is a collection of lackluster songs in which "Butterfly Kisses" emerges as the clear winner.

SPOTLIGHT



GIDON KREMER
Astor Piazzolla: El Tango
PRODUCERS: Peter Laenger, Jaques Morenlenbaum
Nonesuch 79462
As with thorns on the stem of a rose, the music of Astor Piazzolla envelops the ideal of beauty with the sharp prick of reality: great expectations mingle with painful memories, celestial melodies cavort with profane rhythms. Aside from Piazzolla's many sublime recordings, it is hard to imagine his *nuevo tango* being interpreted with more emotive artistry than that of Gidon Kremer on "El Tango." The follow-up to the equally inspired "Hommage À Piazzolla" from last year, "El Tango" features the world-class Latvian violinist with his Astor Quartet and a brace of guest stars. Some lesser-known Piazzolla gems are highlighted—the dramatic "Rinasceró" with house-on-fire vocals from Milva begs special mention—as well as music motivated by the great man's memory. Classical musicians worldwide have taken to Piazzolla, but very few with the spirit and insight evident here.

SPOTLIGHT



MARIAH CAREY
Butterfly
PRODUCERS: various
Columbia
Pop diva Mariah Carey's latest opus shows her continuing to mature in her songcraft, her vocal delivery, and her overall musical approach. An album that images Carey as adult-oriented vocalist, sex symbol, and occasional rhythm/hip-hop stylist, "Butterfly" features the talents of such red-bot producers as Sean "Puffy" Combs, Poke and Tone of Trackmasters, longtime collaborstor Walter Afanasieff, David Morsles, and Carey herself. Among the highlights are lead single "Honey," whicb is made to order for rhythm-oriented top 40 outiets and has wide crossover potential beyond that base; tha titie track ballad, a romantic ode to independence; and other ballads, including "Fourth Of July," "Babydoll," and "Whenever You Call." A milestone record for one of the most successful and visible artists of the '90s.

SPOTLIGHT



OASIS
Be Here Now
PRODUCERS: Owen Morris & Noel Gallagher
Epic 68530
With the momentum of superstardom, the edge of notoriety, and a penchant for catchy, well-crafted songs in their favor, the members of Oasis have already made a huge worldwide splasb with their latest album. In addition to the smash single "D'You Know What I Mean?," "Be Here Now" is loaded with Noel Gallagher-written tracks that are destined to keep the band in the public eye for several months, including the Cheap Trick-like "My Big Mouth"; the catchy, midtempo rocker "Stand By Me"; the soulful, psychedelic "Fade In-Out"; the hypnotic title cut; and the anthemic "All Around The World." With their overt musical and lyrical references to the Beatles, these tunes are likely to touch a nerve in a public hungry for melody and pop songcraft. An album with unlimited potential at modern rock, mainstream rock, college, and pop radio.

RAP

▶ **HURRICANE G**
All Woman
PRODUCERS: various
H.O.L.A. Recordings 119341022
Hispanic fly-gal rapper bas returned to Planet Rap with a solo set wbose confessional, spiritual, and experiential rhymes are spoken in Englisb, Spanish, and Spanglish. In the past, the Boricua MC has rolled with the Hit Squad collective and rbymed on Redman's single "Tonight's Da Night." Now she's doin' it by berself (with a little help from friends like Das EFX), detailing her journey through the rough-and-tumble streets and into the industry, skillfully sharing the knowledge and female spirituality she picked up along the way. She speaks hardcore througbout, but she also shows she is a sensitive soul.

VITAL REISSUES®

VARIOUS ARTISTS
Beg, Scream & Shout! The Big Ol' Box Of '60s Soul
COMPILATION PRODUCERS: David Gorman, Reggie Collins, James Austin & Gary Stewart
Rhino 72815
Six-CD box from the reissue specialist label is a treasure-trove of '60s soul classics from the genre's biggest stars, including Sam Cooke, Ben E. King, Sam & Dave, Smokey Robinson & the Miracles, Otis Redding, Dionne Warwick, Ray Charles, Aretha Franklin, Gladys Knight & the Pips, James Brown, Marvin Gaye, the Supremes, the Temptations, and scores of others. Housed in a lunch-box-style package with a carrying handle, each disc is held in a plastic tray that slips into a 45-style record sleeve. Inside the box are baseball cards that double as the collection's liner notes. Beyond the deluxe packaging, the set's appeal is the timeless quality of its music. Many of the cuts set the standards for '60s R&B and inspired generations of future performers, from Prince to Jamiroquai to Boyz II Men. A document of its time, and a six-hour sequence of flawless music.

CARMEN McCRAE
Sings Lover Man
REISSUE PRODUCER: Michael Cuscuna
Columbia/Legacy 65115
This breathtaking 1961 effort is presented as a tribute to Carmen McCrae's idol and older friend Billie Holiday, and it's not only one of McCrae's best albums but arguably one of the top modern-era vocal jazz albums ever. It's hard to believe that it's oever been on CD before; once aguin, hats off to Legacy for putting things right. The sound is gorgeous, and if the small accompanying group work—especially that of underrated pianist/arranger Norman Simmons and the damn-the-torpedoes tenor work of Eddie "Lockjaw" Davis—doesn't getcha, nothing will. Strap on the seat belt for "What A Little Moonlight Can Do"!

JAZZ

★ **THE ED PALERMO BIG BAND**
Plays The Music Of Frank Zappa
PRODUCERS: Bob Belden & Ed Palermo
Astor Place 4005
If Frank Zappa's fans ever feared that his music might fade away after his death, this jazz tribute by arranger/saxophonist/guitarist Ed Palermo proves that FZ's music is ready to take its place in the American musical canon beside such composers as Duke Ellington and Charles Ives. Zappaphiles will sense a kindred spirit in Palermo, whose sense of humor and musicianship qualify him for this date. (He even lets a runaway snippet of "Dog Breath" invade his medley "Who Are The Brain Police?/Holiday In Berlin.") Palermo's vibrant, swinging ensemble features sidemen Bob Mintzer and Mike Stern, plus Zappa alumni Mike Keneally and Dave Samuels. These bright, multi-textured charts embrace FZ classics "King Kong," "Waka/Jawaka," "Peaches En Regalia," and "Twenty Small Cigars," hut also such lesser-known pieces as tbe pastoral "Aybe Sea," "We Are Not Alone," "Toads Of The Short Forest," and the instrumental opus "Little House I Used To Live In."

NEW AGE

▶ **KITARO**
Cirque Ingenieux
PRODUCERS: Kitaro & Gary Barlough
Domo 71022
For years, the music of Cirque du Soleil's René Dupéré has been influenced by contemporary synthesizer composers. Now "Cirque Ingenieux," a theatrical version of Cirqne dn Soleil, goes to one of the sources. Kitaro scores this non-narrative story, but unlike his previous soundtrack work, it has all of the Japanese synthesist's exotic trademarks. Occasionally bombastic with overwrought orchestrations and guitar leads, it's also poignant on "Winter Waltz," cbarming on the sewing machine cadences of "Costume Shop," and darkly magical on "Underworld." "Cirque Ingenieux" is certain to expose a new audience to this veteran's music.

CONTEMPORARY CHRISTIAN

PHILLIPS, CRAIG, AND DEAN
Whsre Strength Begins
PRODUCERS: Phil Nash, Dennis Matkosky, Paul Mills
Star Song 0156
Randy Pbillips, Sbawn Craig, and Dan Dean occupy a unique niche in the contemporary Christian industry in that they are not only singers and songwriters but also serve as associate pastors at churches in their respective hometowns. The flocks back bome sbould be proud of the trio's fifth album, a pleasantly aggressive acoustic pop work. Higblights include the driving "Just One," the infectious title tune, and the power pop ballad "A Time Sucb As This." People who think they know PC&D need to check out this new release—it's like discovering an old friend one hasn't seen in a while.

LATIN

★ **KID ABELHA**
PRODUCER: Paulo Junqueiro
WEA Latina 18075
Appealing Spanish-language debnt by beloved pop trio from Brazil spotlights Paula Toller's deliciously distinctive higb voice sailing clear over pleasant batch of rootsy, and rather faithful, covers of many of the band's popular Brazilian numbers. "Como Yo Quiero," a buge Brazilian smash for the group in 1985 with Spanish lyrics penned by Presuntos Implicados composer Nacho Caño, headlines a laundry list of potential hits, including "En Medio De La Calle," "En Tu Lugar," and "Por Qué Me Quedo Tan Sola?"

BRIZUELA
Estaciones
PRODUCERS: Laureano Brizuela, Jeff Silber, Bruce Sugar
PolyGram Rodven 539011
Catchy, unabashedly romantic ballads drenched with veteran baritone's soothing vocal touch dominate an uneven label bow wbose stiff, uptempo material seems awkwardly out of place. Nonetheless, inviting love songs sucb as "La Promesa De Volver" and "Yo Sin Ti," plus lovely English-language ode "The Promise," more than make up the difference.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to **J.R. Reynolds**, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors. **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bambarger** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Dilliberto** (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ **JANET JACKSON Got 'Til It's Gone** (3:39)
PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson
WRITERS: J. Harris III, T. Lewis, R. Elizondo Jr., Joni Mitchell, K. Fareed
PUBLISHERS: Black Ice, BMI; Flyte Tyme Tunes/Squomb/Sony/ATV Tunes/Jazz Merchant/Zomba Enterprises, ASCAP
Virgin 12732 (cassette single)
Apparently, 'tis the season for pop divas to explore edgy hip-hop territory. Like Mariah Carey's "Honey," this jam is a deftly structured study in subtle vocal styling and raw jeep rhythms. La Janet rides a prominent sample of Joni Mitchell's "Big Yellow Taxi" with finesse and marked maturity. Sbe's joined by rap superstar Q-Tip, who floats a smooth rhyme or two. The understated tone of this single will likely puzzle the Jackson disciples at first, though repeat spins reveal a richly textured recording with the potential to linger far longer than a fast-hurning pop song. An intriguing preview into the forthcoming album "The Velvet Rope."

▶ **LL COOL J Csndy** (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Def Jam 181 (12-inch single)
LL Cool J is a rarity. Unlike most of his rap colleagues, he can swerve from credible street fare into lightweight pop and hack on the turn of a dime. On this preview into his new album, he hangs mostly on a bright mainstream tip, playfully bouncing atop a springy groove that is iced with portions of "Candy Girl" by New Edition. His rhymes are rife with the macho loverman imagery that has made his recent singles easy across-the-board hits. It's hard not to imagine "Candy" slamdunking its way onto top 40 playlists within seconds.

▶ **WYCLEF JEAN Gusntsnsmers** (4:30)
PRODUCERS: Wyclef Jean, Jerry "Te Bass" Duplessis
WRITER: not listed
PUBLISHER: not listed
REMIXER: Salaam Remi
Ruffhouse/Columbia 2358 (c/o Sony) (cassette single)
Jean follows the hit "We Trying To Stay Alive" with a mad-catchy dissection of the Santana cbestnut. His slick lyrical flow is complemented hy the guest vocals of fellow Fugee Lauryn Hill, Kamani Marley, Latin superstar Celia Cruz, and reggae upstart Beenie Man. The result is a jam with a fun, free-for-all vibe. Especially potent is Salaam Remi's reeonstruction of the track, which is fattened by well-placed samples of "Roxanne, Roxanne" hy U.T.F.O. There's no douht that this will be an outta-da-box smasheroo. In fact, betting on how long it will take before it tops the Hot 100 can now begin.

▶ **OJ COMPANY Forever Young** (4:08)
PRODUCERS: Paul Strand, Stefan Benz, Louis Lasky
WRITERS: M. Gold, P. Mertens, S. Lloyd
PUBLISHERS: Rolf Budde, ASCAP
Crave 2750 (c/o Sony) (cassette single)
"Rhythm Of Love" was a fine first single, but this NRGized interpretation of Alphaville's timeless hit is the jam that will firmly establish DJ Company as an act to watch. Frontwoman January Ordu approaches the song with the reverence of someone who probably grew up listening to the original recording, adding dashes of distinctive, wistful soul. The familiarity of the chorus ensures top 40 attention, as do the track's urgent backbeat and candy-coated keyboards.

★ **SHERYL CROW Home** (4:11)
PRODUCER: Sheryl Crow
WRITER: S. Crow
PUBLISHERS: Warner-Tamerlane/Old Crow, BMI
A&M DD518 (cassette single)
After several rock-fueled singles, Crow drops the volume and tempo to a soft-rock tone for this harshly intimate tune. Her hushed, evocative vocal proves that ya don't have to shriek to stir a listener's emotions. In fact, her whispered line "my house is full of lies" is about as intense or powerful as anything you're likely to hear right now. She is supported hy an accessihle shuffle beat and guitar lines that mingle warm, acoustic threads with sharp, bluesy electric licks. Any station that played the hit "Strong Enough" has no excuse but to give this superior recording a fair shot.

★ **RUN-O.M.C. VS. JASON NEVINS It's Like That** (4:09)
PRODUCERS: Russell Simmons, Larry Smith
WRITERS: L. Smith, J. Simmons, D. McDaniels
PUBLISHERS: Proteons/Rush Groove, ASCAP
REMIXER: Jason Nevins
Sm:)e Communications 9065 (c/o Profile) (cassette single)
The lines dividing rap and dance music are momentarily hlurred on this revision of a Run-D.M.C. chestnut. Their rhymes are sewn into a forceful, bouse-inflected groove hy underground cluh dynamo Nevins, who displays a palpable talent for combining hard-edged flavor with ear-grahbing hooks. Club DJs have already turned this into a dancefloor staple, with crossover radio mix-show programmers also banging it like crazy. It won't be long before folks can hear it during morning-drive hours.

BEE GEES Still Wsters (Run Oeep) (4:06)
PRODUCER: Hugh Padgham
WRITERS: B. Gibb, R. Gibb, M. Gibb
PUBLISHERS: Careers-BMG/Gibb Brothers, BMI
Polydor 00535 (cassette single)
The follow-up to the hallad "Alone" shows the hrothers Gibh pumping up the tempo to a sleek, R&B-spiced funk pace that will please fans of the act's more disco-driven sound. Those harmonies are downright ageless, as evidenced in a chorus that beautifully illustrates the precision of their delivery. The song kicks in once producer Hugh Padgham raises the volume of a wah-wah guitar riff in the mix, providing a perfect complement to Barry Gihh's lively lead vocal. However, a spunkier, more time-sensitive beat would ensure a successful run at top 40 radio. Perhaps a remix is in order.

PRETTY POISON Let Freedom Ring (no timing listed)
PRODUCERS: Robbie Tronco, Vince Corea
WRITERS: Starling, Cooler, Corea, Tronco
PUBLISHERS: Oenetic/BCA/Troncosongs, ASCAP
REMIXERS: Prophets Of Rage
OCC/Svengali Rose 96914 (cassette single)
The act that is best known for its '80s-era hit "Catch Me (I'm Falling)" valiantly aims to prove its continued commercial viability with this thumpy hi-NRG kicker. Singer Jade Starling is an assertive presence, belting as if her life depended on it. She is hacked by the expected clanging bells, as well as hy a tidal wave of futuristic techno keyboards. Loyallsts of the group will delight in having new material, while novices will find it an engaging introduction.

R & B

▶ **VERONICA Rise** (3:56)
PRODUCERS: Jellybean Benitez, D-Moet
WRITERS: A. Moody, Joya, M. Thompson
PUBLISHERS: Mike Millions Universe/Jumping Bean Songs, BMI; 3-19-S1/Rhythm Queen, ASCAP
H.O.L.A. 41D31 (c/o PolyGram) (cassette single)
"No One But You" was only a teaser for this engaging young woman's talent. With "Rise," she affirms that she is on the road to the kind of success of which long, illustrious careers are made. By turns, she is sassy and coy, breathing dimension into a song that would sound like meaningless jeep fodder in lesser hands. She is aided hy the shrewd groove sensibilities of producers D-Moet and Jellybean Benitez—who makes a rare, yet wonderfully effective studio appearance here. Added pleasure is derived from a guest vocal hy Fat Joe, who is a fine foil for Veronica's star-powered performance.

COUNTRY

▶ **MICHAEL PETERSON From Here To Eternity** (3:36)
PRODUCERS: Robert Ellis Orrall, Josh Leo
WRITERS: M. Peterson, R.E. Orrall
PUBLISHERS: Warner-Tamerlane, BMI; EMI-April/Jkids, ASCAP
Reprise 8817 (c/o Warner Bros.) (CD promo)
His top-three debut single, "Drink, Swear, Steal & Lie," helped Peterson quickly gain a reputation as country music's next big thing, and this outstanding follow-up should add fuel to the fire. It's a well-written ballad, ripe with sweet emotion. Peterson's vocal perfectly captures the warmth and feeling in the lyric. "From Here To Eternity" will not only be a buge radio hit, hut it will also join the ranks of favorite wedding songs that have eternal appeal.

★ **KEITH PERRY When I Could Fly** (3:49)
PRODUCERS: Mike Hollandsworth, Nelson Larkin
WRITERS: Stanley T, A. Whitney
PUBLISHERS: Zomba Songs/Shepard's Gate/Keatunes, BMI
Curb 8215 (CO promo)
What a great record! When Perry's distinctive West Virginia drawl envelopes this wonderful ballad, the result is magical. Perry is a true stylist, and his performance resonates with soft-spoken emotion. He's so believable. He sounds like a man who has lived and breathed every word. The song is hesutiful and contains a sentiment that the child in us all will instantly relate to. The end result is a record that should be a hit and garner Perry some overdue attention from radio programmers.

★ **SHERRIE AUSTIN One Solitary Tear** (3:48)
PRODUCERS: Ed Seay, Will Rambeaux
WRITERS: S. Austin, S. Mandile
PUBLISHERS: Reynsong, BMI; Magnatone, SESAC
Arista 3099 (c/o BMG) (CO promo)
Austin is one of the most promising new female vocalists on Music Row, and this poignant hallad also demonstrates her talents as a songwriter. She has a sweet, vulnerable quality to her voice that will draw listeners into this sad ballad. The fragility in her tone and her delicate phrasing echo the heartbreak in the lyric and make this an outing well worth listening to again and again.

NEW & NOTEWORTHY

KACY CROWLEY Hsnd To Mouthville (3:45)
PRODUCER: Dava McNair
WRITER: K. Crowley
PUBLISHER: Suitkacy Songs, BMI
Atlantic 8262 (cassette single)
With the field of female singer/songwriters expanding by the half-second, it takes a unique lyrical perspective and quirky musical presentation to stand apart from the pack. Crowley easily succeeds on both counts with this enticing peek into the album "Anchorless." She manages to weave intelligent, metapborically clever words around a hook that is as sticky as cotton candy. All the while, she warbles with a freewheeling style that lands somewhere between Stevie Nicks and Rachel Sweet. She is urged on by instrumentation that reaches beyond the standard acoustic strumming (sharp ears will instantly pluck out and appreciate the Wurlitzer piano that fleshes out the melody). A cool bet for modern rock and triple-A radio formats, though this winning effort probahly works best in a live setting. Look for Crowley as she embarks on a nationwide promotional tour.

MARK COLLIE, AARON TIPPIN & JEFF WOOD Fire Down Below (3:46)
PRODUCER: Randy Scruggs
WRITERS: M. Collie, S. Seagal
PUBLISHERS: Leiper's Fork/Pioneer/Snow Lion, BMI
Warner Bros. 8912 (CD promo)
Written hy actor Steven Seagal and Mark Collie, this song is from the soundtrack to the film "Fire Down Below." It has a smoky blues feel and infectious swampy beat that is highly listenable. Collie, Tippin, and Wood are each distinctive vocalists, and the interplay of their voices adds to the song's appeal. It's hard to tell how this will hit country radio, but it's an intriguing record that deserves a listen.

DANCE

▶ **STEVE "SILK" HURLEY WITH SHARON PASS The Word Is Love** (no timing listed)
PRODUCER: Steve "Silk" Hurley
WRITERS: S. Hurley, M. Doc
PUBLISHERS: Silktone Songs/Indasoul, ASCAP
REMIXERS: Steve "Silk" Hurley, Kelly G
Silk Entertainment 97D1 (12-inch single)
Legendary house music producer Hurley is on the verge of his biggest dancefloor hit in a long time, thanks to a kickin' anthem that combines elements of old-school cluh sounds with trendy ideas and a heaping dose of soul. Pass is an exciting talent discovery, as she makes her debut with a shoulder-shaking vocal. She belts with the ease of a seasoned veteran, holding up extremely well against the track's hearty, potentially overpowering percussion. The first single from Hurley's promising upcoming album, "The Voices Of Life." Contact: 708-503-5002.

SAM WALKER Just Can't Get Enough (6:20)
PRODUCERS: Gary Martin, Jonathan Edwards
WRITER: V. Clarke
PUBLISHER: Sony, ASCAP
REMIXERS: Jupiter, Sleaze Sisters
2YX 66076 (12-inch single)
Walker oozes with teen idol appeal on this handbag-swinging version of an early Depeche Mode hit. His boyish, almost giddy demeanor is a nice match with the track's huhhle-gum instrumentation. Radio may beckon for the original version, while tea-dance DJs will actively work the meatier and endlessly festive remixes by Jupiter and the Sleaze Sisters.

AC

LINDA EDER Only Love (4:15)
PRODUCER: Arif Mardin
WRITERS: Wildhorn, Bnighton
PUBLISHERS: Bronx Flash/WB/Scaramanga/Warner-Chappell/Knight Errant, ASCAP
Atlantic 8282 (cassette single)
Eder continues trying to transfer the kudos she's gathering from her run in Broadway's hugely successful "Jekyll & Hyde." This tune from her studio collection "It's Time" is a ballad that slowly rises from a simple piano/vocal opening into a rumhling, appropriately dramatic climax. Eder will enjoy continued comparisons to Barbra Streisand, even though she doesn't seem to be courting 'em quite as much here as on previous recordings. AC programmers are gonna go for this, while the track's mainstream pop prospects will hinge on the results of forthcoming dance remixes.

VENICE If I Were You (3:52)
PRODUCER: not listed
WRITERS: M. Lennon, K. Lennon, S. Crago
PUBLISHERS: Gramp Frank/Kippiko/Third Lug, ASCAP
Vanguard 723 (CD single)
The latest offering from the quartet's underrated album "Born And Raised" is a sunlit acoustic-pop toe-tapper that gains much of its fuel from the group's seamless harmonies. In fact, it's easy to draw comparison to '70s light rockers like the Eagles and Croshy, Stills & Nash as Venice hreaks into a caressing flow of "ooo's" and "aaah's" over the track's country-spiced arrangement. Actually, this mighty fine single would sound equally at home on country and AC stations.

MICHAEL JOHNSON WITH ALISON KRAUSS Whenever I Call You Friend (4:02)
PRODUCERS: Viktor Krauss, Michael Johnson, Gary Paczosa
WRITERS: K. Loggins, M. Menchester
PUBLISHERS: Milkmoney/Manafi, Phelps & Phillips, ASCAP
Intersound 9287 (cassette single)
Johnson and Krauss revisit the Kenny Loggins evergreen, transforming it into an intimate acoustic ballad. By doing this, they draw the listeners' attention to their own charming voices, as well as the simple beauty of the song's melody. The slow pace will rattle those who are stuck on the original recording at first. However, by the time you get to the sweet harmonica solo that closes this version, you'll be hooked and wanting more.

ROCK TRACKS

▶ **ROLLING STONES Anybody Seen My Baby** (4:08)
PRODUCERS: Don Was, the Dust Brothers, the Glimmer Twins
WRITERS: M. Jagger, K. Richards, K. Lang, B. Mink
PUBLISHERS: Promopub a V./Bumstead Productions/PolyGram International, ASCAP; Zavion, SOCAN
Virgin 12746 (cassette single)
The hotly touted "Bridges To Bahylon" begins to seep onto radio airwaves with this smartly rhythmic rocker that boldly nicks the hook of k.d. lang's "Constant Craving" for its chorus. In any other case, such a move would be somewhat crafty and kinda cool. But from a band of the Stones' legendary caliber, one's creative expectations are naturally much, much higher. Mick Jagger's performance is intriguingly restrained, while Keith Richards and Ronnie Wood swap a handful of tasty guitar riffs. Of the hand's recent output, "Anyhody Seen My Baby" is actually its most viahle Hot 100 contender in many a moon. The fact that it's such a derivative recording should spark an interesting discussion of the continued relevance of the top 40 format and its affect on even the most deeply entrenched entities.

GEEZER Msn In A Suitcase (4:09)
PRODUCERS: Geezer Butler, Paul Northfield
WRITERS: G. Butler, P. Howse
PUBLISHER: not listed
TVT 6020 (CD cut)
Are ya ready to bang your head? Black Sahhath's hassist Geezer steps solo with a slammin' anthem, riddled with assaulting guitars. This heavy metal veteran unleashes a wicked, rehel-yell performance that youngsters like Marilyn Manson would be wise to study. Factor in a rush of air-punching beats and a fun, chantable chorus, and you have the makings of a rock radio smash. Count this opening cut from the excellent alhum "Black Science" as the latest step in the hudding resurgence of metal in the mainstream.

THE OEVLINS Heaven's Wsll (3:43)
PRODUCER: Pierra Marchand
WRITER: not listed
PUBLISHER: not listed
Universal 1201 (c/o Uni) (CD promo)
It's amazing how much power can be packed in such a spare musical punch. The Devlins manage to trigger countless mental images with only a few fuzzy rhythm guitar lines and a simple beat. The lyrics are endearingly sensitive, and the chorus has the feel of a classic pop tune. Wise modern rock tastemakers are already beginning to embrace "Heaven's Wall." Shouldn't you, too?

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Doug Reece** (L.A.), **Shawnee Smith** (N.Y.)

Reviews & Previews

GENERAL MEDIA
EDITED BY EILEEN FITZPATRICK

HOME VIDEO
BY CATHERINE APPLEFIELD OLSON

TRAVIS TRITT: THE RESTLESS KIND OF VIDEO COLLECTION
Warner Reprise Video
50 minutes, $14.98
Warner Reprise pays tribute to the music video hits of Tritt, who unquestionably is one of country's most entertaining superstars. This is his fifth long-form video and a companion piece to the recording artist's gold-certified "The Restless Kind" album. The video showcases Tritt's classics in this best-of collection, as well as newer tracks. Among the selections are "Helping Me Get Over You" (his current duet with Lari White); "Ten Feet Tall And Bulletproof"; "Where Corn Don't Grow"; "Sometimes She Forgets"; and "Here's Your Sign," a duet with comedian Bill Engvall that Warner Reprise also is releasing as a video single. Unique to the video is previously unreleased performance footage and an interview with Tritt.

FRANCESCO'S FRIENDLY WORLD: THE GIFTS OF CHRISTMAS
Lyrick Studios
30 minutes, $14.95
Francesco and his animal friends get downright animated in this holiday tale. While Francesco tends to the task of decorating the church to celebrate "a very special birthday," he takes the time to explain the Christmas story to his buddies using the fresco painting on the chapel wall as the backdrop. And when the animals set off to find the perfect gifts for Francesco, they learn one of the most important lessons of holiday lesson: Gifts given from the heart to those who really need them are the best gifts one can give. Also new in the series is "The Broken Cross," a treatise on friendship and cooperation.

ANABELLE'S WISH
Hallmark Home Entertainment
54 minutes, $14.95
A tender holiday story based on the farm folklore that Santa gives animals the gift of speech for one day of the year, this video will help contribute to a campaign by producer Ralph Edwards' life to donate $1 million to the Make-A-Wish Foundation. A calf named Anabelle, born on Christmas Eve, befriends Billy, a boy who has the ability to speak after he was caught in a fire as a young child. Anabelle's greatest wish to is to share her special gift with him so he may overcome his fears. The calf also tries to keep Billy from being taken away from his grandfather by a stingy aunt. The video based on the voices of Jerry Van Dyke, Cloris Leachman, and Jim Varney, plus a country-tinged soundtrack featuring Alison Krauss, Beth Nielsen Chapman, and Randy Travis, who also does the narrator bit. A long list of cross-promotions, including tie-ins with the six new Golden Books that feature Anabelle, guarantee plenty of exposure for this gem.

SECRET OF ANASTASIA
20th Entertainment
63 minutes, $12.95
This fictional story about the youngest daughter of Romanov emperor Czar Nicholas II and Alexandra is an adventure story that entertains and teaches a little Russian history as well. When her parents and older siblings are killed in a purge, the young princess is left on her own without a clear idea of her family lineage. She is also unaware of the fortune that later awaits anyone who finds her and returns the Romanov empire to the Russian throne. Gradually, Anastasia regains her memory and sets out to prove her identity with the help of four walking, talking musical instruments who help her keep her head when times get tough. The animated video is packaged with a CD soundtrack featuring songs from various UAV Gold videos.

CHOICES COUNT!
Lyrick Studios
45 minutes, $14.95
The sequel to the educational "Kids For Character" again taps the appeal of celebrity-driven programs that support a good cause. Tom Selleck hosts this program, which is aimed at helping arm young children with knowledge to make wise choices and consider the consequences of their actions. Lending support to the proceedings are popular characters from current edutainment programs "Bananas in Pajamas," "The Big Comfy Couch," and "Wishbone," as well as children's recording artist/Lyrick family member Joe Scruggs and entertainer Eddie Coker. The characters participate in unique sketches and music videos that put children in various decision-making situations and help provide guidelines for making choices count.

E-I-E-I YOGA
Mystic Fire Video
38 minutes, $14.95
It might seem a stretch to think children can sit still long enough to reap the benefits of a yoga session, but this program, from one of the veterans of the new age lifestyle and fitness movement, offers a formula that might just work. This live-action program offers routines that combine 25 yoga postures with breathing techniques against the backdrop of a colorful farm setting. Renowned yogi teacher Max Thomas as Yogi Oki Doki and his buddies Rasta the Rooster and Hoo Hoo the Mooooo Cow lead the routines. There's also a little yoga Q&A and lots of fun musical interludes that are propelled by toe-tapping bluegrass music from the Witcher Brothers Band. Contact: 800-292-9001.

THE LOST CHILDREN OF BERLIN
A&E Home Video
50 minutes, $19.95
Anthony Hopkins hosts this documentary about the 1994 reunion of the survivors from the last Jewish police to be shuttered in 1942 in Berlin by the Nazi Gestapo. The program is a lesson that surpasses anything a textbook could offer. Current interviews with the survivors about their experiences are interwoven with archival film footage and photos that paint equally haunting stories of the tragedies and inhumane atrocities the children were subject to. The heart-wrenching reminiscences are tempered by the absolute joy on the faces of the former classmates, many of whom were reunited for the first time after more than 50 years.

COURT TV: COPS ON TRIAL
WinStar Home Entertainment
50 minutes, $14.98
The most recent incidence of police brutality in New York sets a chilling stage for this video, the first WinStar tape to come out of the company's new alliance with Court TV. Straight from the cable network's "Trial Story" series, this video examines the 1994 case of New York vs. Peter Del-Debio, a police officer who was tried for firing five bullets at an undercover officer in a subway station. The courtroom drama is peppered with interviews with lawyers and key "experts" in the field who call attention to the roles racism, brutality, and rampant urban fear could have played in the incident.

HALLOWEEN: THE HAPPY HAUNTING OF AMERICA
Chuck Williams Productions
90 minutes, $24.95
This is one Halloween story that isn't out to scare the daylights out of viewers. As kitschy and creative as home-made costumes and shoestring pranks, the video is a joyful tribute to the tradition of Halloween and the unique place the holiday has taken in the American experience. A brief history of classic Hollywood monster images segues into a collage of visits to modern-day haunted houses, costume shops, movie sets, and Main Streets around the country. Additionally, thoughts about Halloween are provided by such spooky types as Alice Cooper, actors Robert Englund and Doug Bradley, Boris Karloff's daughter Sarah, and Vincent Price. A treat for collectors. Contact: 800-472-4791.

ENTER•ACTIVE
BY BRETT ARWOOD

COUNTRY.COM
http://www.country.com
Country music fans will not be disappointed in the appropriately named country.com, which is the most comprehensive country music Web-based site on the Internet. The site contains complete clip playlists for TNN and CMT, as well as downloadable audio and video song samples. It also contains expanded programming and scheduling information on the channels. Non-music content on the site includes information on TNN's motor sports and outdoor-themed programming. In addition, there is information on Nashville's Opryland USA and the historic Grand Ole Opry. Get your boots on and start clicks!

LOVE@NEANOTHER.COM
http://www.love-forneanother.com
✈ has been notoriously quiet to the press over the course of his colorful career. But a visit to the Artist's official World Wide Web site reveals that the musician does indeed have a lot to say. In an often stream-of-consciousness manner, the purple one spouts off about his charity, the media, and, of course, about his new four-disc release, "Crystal Ball." The site contains numerous sound samples from the soon-to-be-released album, which is available only through a call-in number and on the Internet. While most artist sites are notoriously dry and distinct of any direct input from the artist, love@neanother.com clearly comes straight from the source. Now that ✈ has a way to speak directly to his fans via the Web, it isn't likely that he'll keep quiet.

AUDIO BOOKS
BY TRUDI MILLER ROSENBLUM

RUNNING WITH THE DEMON
By Terry Brooks
Read by Kate Burton
Random House Audiobooks
4 hours abridged, $24
ISBN 0-679-46057-8
Brooks, the author of the best seller "The Sword Of Shannara," offers a richly imaginative fantasy here. The story takes place in the present and to our own but with elements of magic that only certain people can see. In the town of Hopewell, IL, several weird events are occurring. One is a strike at the steel factory and the second is an invisible battle of good and evil, as a demon targets the town. The demon has the power to draw as a lord in his sinister destroy the world, using the townspeople's anger as a starting point. The only hope for Hopewell is the sinister heroine Next, who can see magical creatures, and John Ross, a mysterious stranger who has come to town. Kate Burton reads in a low, evocative voice, differentiating the characters' voices enough but not overacting the parts. Her style is to let the story tell itself, and it is very effective.

ON THE SCREEN

BANDWAGON
Directed and written by John Schultz
Starring Kevin Corrigan, Lee Holmes, Matthew Hennessey, Steve Parlavecchio
A Cinepix Film Properties release
Opens Sept. 12 in major markets, 99 minutes

"Bandwagon" attempts to follow in the footsteps of such films as "The Commitments" and "That Thing You Do!" But it's lack of originality places it far behind its predecessors.

The film chronicles the shortlived career of Circus Monkey, a garage band from Raleigh, N.C., that has big dreams and little talent.

Front man and songwriter Tony (Lee Holmes) looks like Christian Slater and is the self-appointed spokesperson of the late Kurt Cobain. His songs are an outlet to get over a painful breakup with a woman named Ann, and his self-esteem is so low that he performs with his back toward the audience.

At the opposite end of the spectrum is drummer Charlie (Matthew Hennessey), a confident dreamer who spews out forgettable viewpoints on anything that pops into his head.

Wyn (Kevin Corrigan), the aloof guitar player, seeks peace by fishing in the local lakes around Raleigh.

Eric (Steve Parlavecchio) is the rebel bass player with no place to go. After being fired from his job as a grease monkey and on the run from a local bookie and drug dealer, becoming a Circus Monkey is an easy way out of town.

Although the band's debut at a local frat party ends in a fist fight before Tony can sing one verse, tour manager Linus Tate, played by Doug MacMillan, later agrees to help after seeing the group in a local club.

He puts them on a grueling road tour, which he says is the only way to get a shot at any band. Linus is supposed to be a low-level hitmaker, but the character is reduced to being a weirdo who reads a dictionary while traveling from gig to gig in the van with the set.

On the road, Circus Monkey gains some radio attention and confidence. Tony no longer turns his back to the audience, the group's single gets played on the radio, and Rival Records books the set on its big tour of up-and-coming bands. At this point, they can taste a record deal.

But the momentum doesn't last long, as nerves begin to fray and the road takes its toll. The infamous Ann makes an appearance, and when she takes an interest in Charlie, Tony's spirit is broken. To make matters worse, Rival has big plans to change the group's


Matthew Hennessey, Lee Holmes, Steve Parlavecchio, and Kevin Corrigan are members of fictional band Circus Monkey in "Bandwagon."

look and sound. But don't worry, no one sells his soul to the devil record company.

Like its subject, "Bandwagon" is a little movie with a big dream. Director/writer Schultz says in the production notes that he wanted to be a rock star and was in the drummer in a college band called the Connells. It appears making this movie was the next best thing.

Schultz delivers some witty and interesting dialogue, but the characters are stereotypical and lack depth.

Some plot lines also fall short. The creative conflict the band has with the record company, for example, looks like it was lifted from the Johnny Bravo episode of the "The Brady Bunch."

While capable and appealing, Holmes, Corrigan, and Parlavecchio aren't offered much of an acting challenge here.

Hennessey, however, is disappointing. He fails to make the transition from Sierra Club treehugger to an angry guy who is about to see his dream go up in smoke. He wants to be angry but comes off as whining most of the time.

The soundtrack, which is performed by another band, features some catchy, upbeat pop songs written by Greg Kendall. It's a good thing, because you hear them over and over throughout the film. The soundtrack will be released on Milan Records this fall.

Overall, "Bandwagon" isn't a bad movie, but, like its subject, it doesn't survive the road trip.

EILEEN FITZPATRICK

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefield Olson, 622 Oakley Place, Alexandria, Va. 22302. **ENTER*ACTIVE:** Send review copies to Brett Atwood, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. **BOOKS:** Send review copies to Eileen Fitzpatrick, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 **AUDIOBOOKS:** Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218

LATIN MUSIC QUARTERLY



Great Expectations As MIDEM LATIN Debuts

Planners anticipate sun, synergy and much music at the Miami confab. More than 100 acts are scheduled to perform.

BY JOHN LANNERT

The ongoing territorial expansion of the Reed MIDEM Organization is taking the noted trade-management firm to Latin America and the Caribbean for the first time this year.

Actually, the first annual MIDEM Latin America & Caribbean Music Market will make its debut Sept. 8, not in Latin America, but rather at the Miami Beach Convention Center.

However, the four-day trade show will focus on record industry-related activities pertaining to the region.

More than 100 artists from Latin America, the Caribbean and Spain are scheduled to perform showcase sets, including famed Spanish songstress Ana Belén, Argentina's esteemed singer/songwriter Fito Páez, Brazil's

Continued on page LMQ-6

New Faces: Who's Hit And Who's Coming To Bat

Freshman and sophomore efforts keep coming—and connecting.



Jordi

Most Latino record labels utilize the fourth quarter and its important holiday season to maximize sales via releases from blockbuster product from superstar acts.

This year, of course, will be no different—there is a boatload of big-name product slated to drop between September and November. However, numerous record companies are also shipping albums by new artists for whom they hope to establish a market presence for the beginning of 1998.

In addition, the fourth quarter is an optimum period to hit commercial stride with sophomore albums by baby acts who've demonstrated promise with their initial CDs.

In the U.S. Latino market, the big sales story of the year for new artists is Charlie Zaa's Sonolux/Sony CD "Sentimientos." An album containing 10 two-song medley covers of Latino evergreens—each of which was given

Continued on page LMQ-12

The Powers Of INDEPENDENCE

Throughout Latin America, non-major labels are profitably serving niche markets—with everything from New Age and skate-rock to cumbia and polka-meets-salsa.

With the notable exception of Colombia, major labels historically have reigned supreme over key markets in Latin America.

Yet the indie market continues to survive, and in some cases, thrive. Brazil, for instance, is home to nearly 100 indie labels which trade in a broad assortment of music,

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WE HAVE THE *latin* MUSIC IN OUR HANDS



FONOVISA



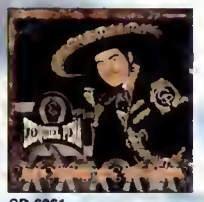
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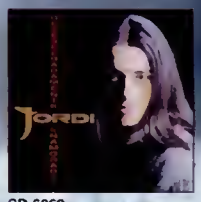


SP-0512


SD-6061



SD-6068



SD-6069


SD-6062



SD-6057



FP-9594


FP-9591



FP-9598


FP-9580

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LATIN MUSIC QUARTERLY

Year-To-Date Latin Music Charts

The recaps in this Latin Music Quarterly show year-to-date performance on Hot Latin Tracks and the Billboard Latin 50 from the beginning of the chart year (Dec. 7, 1996, issue) through the August 16 Billboard.

The Hot Latin Tracks lists reflect accumulated detections, as monitored by Broadcast Data Systems, for each week that a song appears on the chart. Likewise, the recaps from The Billboard Latin 50 show accumulated sales units, as compiled by SoundScan for each week an album appeared on the chart (including weeks that the chart is not published in Billboard).

The results from the first half of the year differed only slightly from the first-quarter tabulations that appeared in the Latin Music Quarterly in May.

Fonovisa remains the top Billboard Latin 50 label, followed by EMI Latin, Columbia, Ariola and PolyGram Latino. Sony, which had placed fourth in the first-quarter tallies, has been divided into three imprints based on pop, tropical/salsa and regional Mexican music categories.

Sony remained the top distributing label and distributor, thanks in great part to Julio Iglesias' smash Columbia title "Tango," a pop-flavored tango disc that accounted for 40% of Sony's total album sales. "Tango" is still the top seller in the latest year-to-date chart.

EMI Latin moved into second place, past Fonovisa as the top Billboard Latin 50 Distributing Labels chart on the strength of its prosperous distribution pact with Monterrey, Mexico's regional Mexican giant Disa. In addition, Disa rose from fifth to fourth on the Hot Latin Tracks Labels chart, which continues to be dominated by Fonovisa.

And as Fonovisa heart throb Enrique Iglesias remains top dog on the Hot Latin Tracks survey, a recent Fonovisa signee, Los Temerarios, has emerged with the No. 2 song, "Ya Me Voy Para Siempre."

At retail, Selena still casts a strong presence nearly 2½ years after her death. The Tejano queen's two hit albums, "Siempre Selene" and "Dreaming Of You," occupied the third and fourth slots, respectively, of The Top Billboard Latin 50 Albums.

—J.L.





The Billboard Latin 50 Albums

Pos. TITLE—Artist—Label

1 **TANGO**—Julio Iglesias—Columbia
2 **VIVIR**—Enrique Iglesias—Fonovisa
3 **SIEMPRE SELENA**—Selena—EMI Latin
4 **SOÑANDO POR TI**—Selena—EMI
5 **ENRIQUE IGLESIAS**—Enrique Iglesias—Fonovisa
6 **PARTIENDOME EL ALMA**—Grupo Limite—PolyGram Latino
7 **MACARENA NON STOP**—Los Del Rio—Ariola
8 **PIES DESCALZOS**—Shakira—Sony Latin
9 **THE BEST OF THE GIPSY KINGS**—Gipsy Kings—Nonesuch
10 **NADA ES IGUAL...**—Luis Miguel—WEA Latina

The Billboard Latin 50 Labels

Pos. LABEL (No. Of Charted Albums)

1 **FONOVISA** (26)
2 **EMI LATIN** (31)
3 **COLUMBIA** (1)
4 **ARIOLA** (16)
5 **POLYGRAM LATINO** (5)

The Billboard Latin 50 Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

1 **SONY** (34)
2 **EMI LATIN** (38)
3 **FONOVISA** (26)
4 **BMG** (13)
5 **POLYGRAM LATINO** (9)

The Billboard Latin 50 Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

1 **SONY** (34)
2 **INO** (35)
3 **EMD** (38)
4 **WEA** (15)
5 **BMG** (14)
6 **PGD** (9)
7 **UNIVERSAL** (5)

Hot Latin Tracks

Pos. TITLE—Artist—Label

1 **ENAMORADO POR PRIMERA VEZ**—Enrique Iglesias—Fonovisa
2 **YA ME VOY PARA SIEMPRE**—Los Temerarios—Fonovisa
3 **PIENSA EN MI**—Grupo Mojado—Fonovisa
4 **SOLO EN TI**—Enrique Iglesias—Fonovisa
5 **JUGUETE**—Grupo Limite—PolyGram Latino
6 **ASI COMO TE CONOCI**—Marco Antonio Solis—Fonovisa
7 **EL OESTINO**—Juan Gabriel/Rocio Durcal—Ariola
8 **PALOMITA BLANCA**—Michael Salgado—Joey
9 **QUIEN PIERDE MAS**—Bronco—Fonovisa
10 **NO PUDE ENAMORARME MAS**—Los Tigres Del Norte—Fonovisa

Hot Latin Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

1 **FONOVISA** (63)
2 **EMI LATIN** (34)
3 **POLYGRAM LATINO** (13)
4 **OIBA** (11)
5 **SONY** (20)

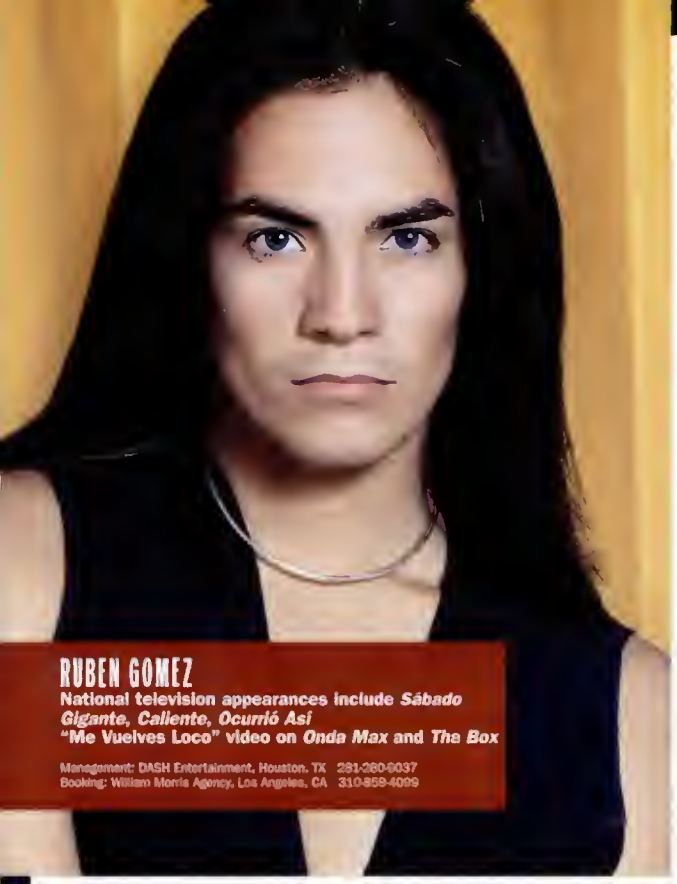
FONOVISA

Hot Latin Tracks Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Tracks)

1 **FONOVISA** (70)
2 **EMI LATIN** (46)
3 **SONY** (48)
4 **POLYGRAM LATINO** (15)
5 **BMG** (11)

Sony Music Entertainment Inc



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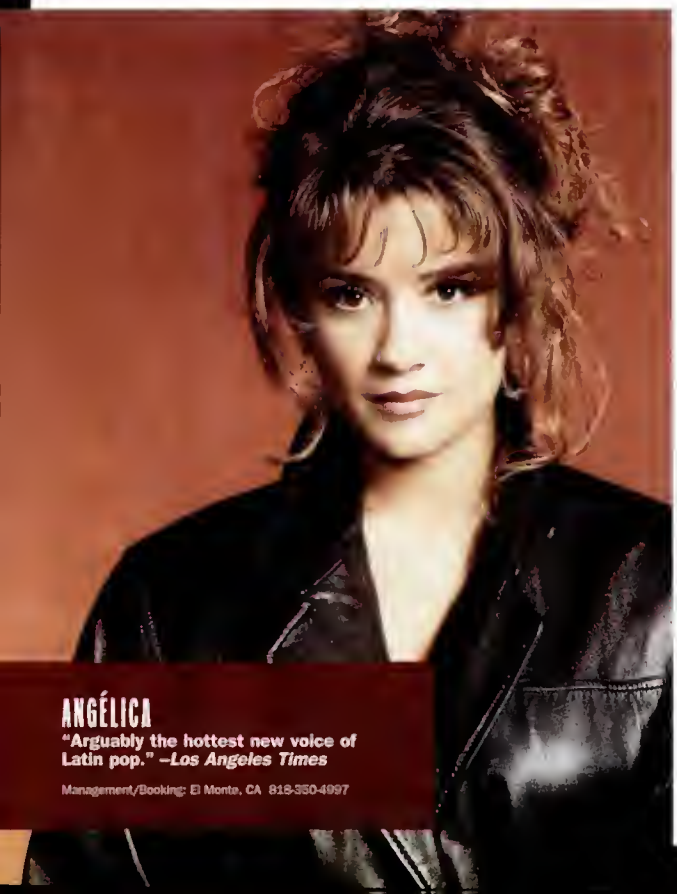


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Booking: William Morris Agency Nashville, TN 615-963-3000

A Bolero Bash, Manoella's Mujeres & Trevi's No-Show

ARTISTS & MUSIC

MARIBEL SCHUMACHER, VP marketing, Warner Music Latin America, says the company is cranking up the promotional machinery for the five discs to be worked in the third and fourth quarters: "Romances" by **Luis Miguel**, released Aug. 12; "Más"



Luis Miguel

by **Alejandro Sanz**, released Sept. 4; an untitled album by **La Ley**, release date, September; "Sueños Líquidos" by **Maná**, release date, Oct. 10; and "Es Así" by **Ricardo Montaner**, release date Oct. 28.

What's more, Schumacher is high on a November disc by Spanish singer/songwriter/actor **Miguel Bosé**.

"These are priority albums, and they all are going to be released



La Ley

with a lot of muscle," says Schumacher.

Much of Luis Miguel's CD will be set up by "Micky" himself, as the Mexican singing idol embarks on a two-month Latin American tour Sept. 12 in Las Vegas. Still, Schumacher says she set up his record with a pre-release press campaign aimed at building awareness of the title. Also, Luis Miguel made several TV appearances on Anglo shows such as "Entertainment Tonight."

Sanz, unlike with previous releases, will work Latin America



Maná

first, before going back to his native Spain. Schumacher notes that Sanz's appearances on radio and TV "have a definite cause-and-effect [relationship] on his

Continued on page LMQ-18

MIDEM LATIN

Continued from page LMQ-1

redoubtable Paralamas and Jamaica's venerable reggae star Sugar Minott.

Complementing the showcases will be six industry panels, set to cover issues varying from copyright protection to the marketing and promotion of Latin music.

Two keynote speeches will be delivered by Manolo Díaz, president of PolyGram International Latin America, and Michael Greene, president/CEO of the National Academy Of Recording Arts & Sciences (NARAS).

At press time in late July, Reed MIDEM announced that 171 companies from 24 countries had confirmed their participation at the inaugural MIDEM Latin America show. Some 2,500 attendees were expected.



Fito Paéz

Reed MIDEM chief executive Xavier Roy explains his company's venture into Latin America by commenting that "We are always responding to needs and changes in different regions of the world, and we have the expertise and reputation to meet those needs and changes.

"For example, in 1995 we launched MIDEM Asia. We had understood that Asia was a big market in terms of economy and population—with nearly 3 billion people and less than half of them are 25 years old. So we started MIDEM Asia, and we have been very pleased with the results."

YOUTHFUL AUDIENCES

Though Latin America is home to about a sixth as many inhabitants as Asia, the population is also very youthful. What's more, says Roy,

Continued on page LMQ-8

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& CARIBBEAN MUSIC CONFERENCE

Changing History, Evading Taxes, Building Museums

MERCHANTS & MARKETING

THE BRAZILIAN TAX authority Receita Federal is investigating concert promoters for possible tax evasion. It seems concert promoters have been understating the monies paid out for big-name concerts, particularly those involving international artists. Authorities believe the promoters are underreporting payouts as a means of lowering their taxable income. Rio de Janeiro promoter **Dellarte** recently was convicted of tax evasion and fined $280,000. Mid-sized Brazilian acts typically charge 5,000 reais ($5,000) for a performance; higher-profile artists can receive anywhere from 20,000 to 80,000 reais.



According to Brazilian newspaper *Folha De São Paulo*, the contract for a KISS concert in 1994, called for the band to receive 10,000 reais—about 20% of the fee charged by popular Bahian band É O Tchan.

News that tax officials would investigate other promoters caused a stir in the concert business in August. One promoter, who talked on the condition of anonimity, says that if a tax crackdown does occur, "The whole promotion business involving international acts will have to be reformulated, because it will be impossible to make a profit." Concert promoters in Brazil customarily pay an assortment of taxes that can account for 40% of the total cost of staging a show.

$ $ $

MUSICAVISION, A SUBSIDIARY imprint of Chilean television station TVN, which puts out compilations in tandem with TV shows, has just issued a compendium, "Un Tributo A Queen." Material from the multi-artist set will be employed as a musical backdrop for a new TVN soap opera titled "Tic Tac..." Musicavisión will support the collection with high-powered TV promotional campaigns.

Among other packages from Musicavisión is a September set of tropical music, "Los Tropi Bailables 21 Grandes Éxitos." Upcoming compilations include an anthology of popular rock titans from the '80s, such as **Charly García** and **Miguel Mateos**, plus Chilean rock acts and a bolero collection dubbed "Cebollo" ("Onion"), because the songs are sad tunes that evoke tears. Other compendiums in the planning stages are a set of ranchera music, along with a new album by tropical singer **Diego Rodríguez**, a former background singer with **Adrián Y Los Dados Negros**.

$ $ $

THE MEXICAN RECORD industry continues to recover nicely from the economic slump of the past two years. Many new acts

Continued on page LMQ-22

MIDEM LATIN

Continued from page LMQ-6

whereas Asia is a "mosaic of different cultures and different tastes, Latin America is one big market. So when you have success in Colombia, you hope to replicate the same success in other countries in the region."

While Reed MIDEM's thrust into Latin America was spearheaded by Roy, division director Christophe Blum and artistic director Bernard Batzen, Roy notes that the idea for the MIDEM Latin American show was first suggested to him in 1995 by Eduardo Bautista, president of Spanish authors-and-publishers society SGAE.



Chichi Peralta

Reed MIDEM then undertook a marketing study to determine the interest, and viability of such an event. One year ago, Reed MIDEM announced the launch of MIDEM Latin America.

Miami was chosen as the initial site because, as Roy tells it, "professional studies show that Miami is the capital of Latin America. The studios are there, the artists are there, the media are there. And nearly all of the major companies in Latin America have their offices in Miami."

At press time, Reed MIDEM announced that 171 companies from 24 countries had confirmed their participation at the inaugural MIDEM Latin America show. Roy was expecting 2,500 attendees to the event.

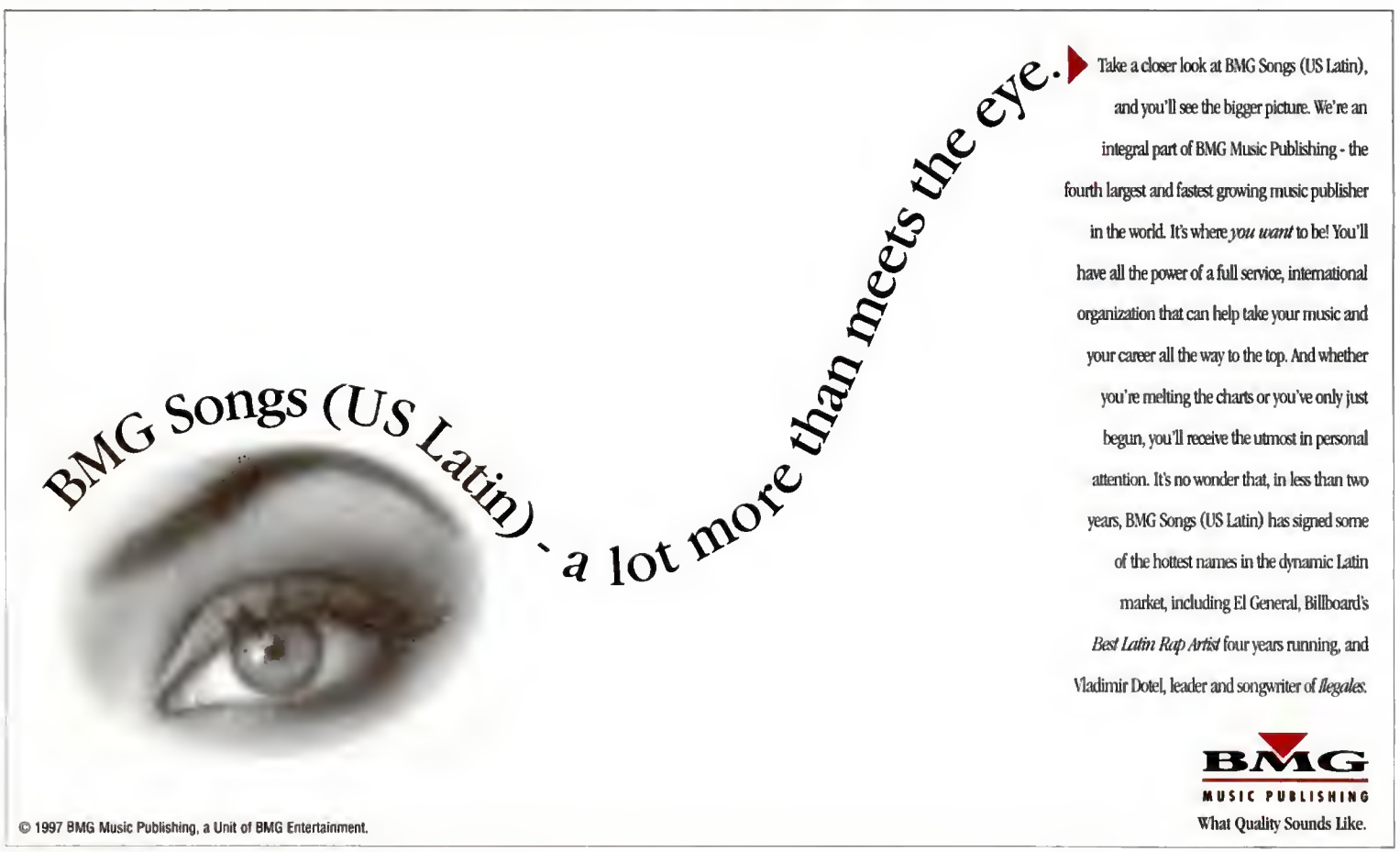
GLOBAL PARTICIPATION

"We have good representation from music publishers and record producers," states Roy. "Major record labels are participating with booths or without booths. But they will have their international marketing meetings during MIDEM Latin America."

Moreover, the three U.S. performance societies—ASCAP, BMI and SESAC—are staging their Latin music awards shows during MIDEM Latin America.

As for representation by country, Roy says there are many attending companies from Latin American countries, such as Brazil, Mexico, Argentina and Colombia, as well as from the Caribbean, Spain and

Continued on page LMQ-10



LOS PREMIOS LATINOS DE BMI

LATIN AWARDS 97

ABRIENDO PUERTAS
Kike Santander
Foreign Imported Productions and Publishing, Inc.

AGUA DULCE AGUA SALÁ
F. "Estefano" Salgado
Foreign Imported Productions and Publishing, Inc.

AMARTE A TI
Walter C. Arancón
Daniel J. Freiberg
The Sound Retreat
Warner-Tamerlane Publishing Corp.

AMIGA MÍA
Horacio Lanzi (SADAIC)
Bright Morning Music
peermusic

AMIGA MÍA
Roberto San Martin
San Antonio Music Publishers

AMOR DE CANTINA
Rosbel Landa Ruiz
Great Landa Publishing

BRINCO POR ELLA
José Alfredo Jiménez
Sandoval (SACM)
peermusic

CIEGO TU EXTRAÑO
Pete Astudillo
José C. Ojeda
A.B. Quintanilla III
Brown Syrup Music
EMI-Blackwood Music, Inc.
Peace Rock Publishing
Phat Kat Groove, Inc.

CORAZÓN CORAZÓN
Gerardo Velazquez
Temuz Publishers

DAME TU MANO VEN
(I Want To Hold Your Hand)
John Lennon
Paul McCartney (PRS)
MCA Duchess
Music Corporation
Northern Songs Ltd. (PRS)

DE REPENTE
Sorays
Songs of PolyGram International, Inc.
Yuni Music Publishing

DESVELADO EN SEATTLE
George Soto Avena, Jr.
Betito Music Publishing

DIME LA VERDAD
Christian De Walden
Songs of PolyGram International, Inc.

EL CIRCO
Jesus Arments Minjarez (SACM)
Tigres Del Norte Ediciones Musicales

EL EJEMPLO
Teodoro Bello Jaimes (SACM)
Tigres Del Norte Ediciones Musicales

EL GATO DE CHIHUAHUA
Martin Rosvidraba
Gar Max Music

EL TORO RELAJO
Felipe Bermejo Araujo (SACM)
peermusic

EL VENAO
Ramón Orlando

ESTÚPIDO ROMÁNTICO
Pete Astudillo
Ricky Vela
Lone Iguana Music
Peace Rock Publishing

GOLPES EN EL CORAZÓN
Victor Valencia
Tigres Del Norte Ediciones Musicales

JUAN SABOR
Jaime Farias
Pyramid F Publishing

LA COSA MÁS BELLA
Adelio Cogliati (SIAE)
Ignacio De Loyola Mavo Guillén (SGAE)
Claudio Guidetti (SIAE)
Eros Ramazzotti (SIAE)
EMI-Blackwood Music, Inc.
EMI Music Publishing Italia (SIAE)
Peisgo Edizioni Musicali (SIAE)

LA FAMA DE PAREJA
Teodoro Bello Jaimes (SACM)
Jam Entertainment, Inc.

LA MALA VIDA
Jaime Farias
Pyramid F Publishing

LÁGRIMAS DE ALEGRÍA
Javier Galvan
Sony/ATV Latin Music Publishing LLC

LO QUE YO TENGO
Jay Pérez
Betito Music Publishing

MACARENA
Antonio Romero Monge (SGAE)
Rafael Ruiz Perdigones (SGAE)
Canciones Del Mundo (SGAE)
Rightsong Music, Inc.

MÁNDAME FLORES
Lorenzo Antonio
Striking Music Co.

MARÍA
K. C. Porter
Robi Draco Rosa
Draco Cornelius Music
Sony/ATV Latin Music Publishing LLC

NI ASUSTA PERO ME GUSTA
Jorge Nazar
America Musical SA Editora (SACM)

NI CHICA IDEAL
Victor Diaz (SACM)
Oracio Rigoberto Ortiz Ortiz (SACM)
Jam Entertainment, Inc.
Warner-Tamerlane Publishing Corp.

NADA CONTIGO
Rogelio Brambila Pelayo (SACM)
Francisco Corchado Vásquez (SACM)
El Conquistador Music Publishing

NO ME QUEDA MÁS
(2nd Award)
Ricky Vela
Lone Iguana Music

NO PUEDO MÁS
Teodoro Bello Jaimes (SACM)
Jam Entertainment, Inc.

NO QUIERO SABER
A. B. Quintanilla III
AQ Three Music
EMI-Blackwood Music, Inc.

OJOS QUE HAN LLORADO
José Guadalupe Esparza Jiménez (SACM)
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Gloria Estefan
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QUÉ DEBO HACER
Lorenzo Antonio
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Zaza Di Camargo (SGAE)
Roldán Luis Gómez Iserstar (SGAE)
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SI TE VÁS
Pedro Fernández (SACM)
Songs of PolyGram International, Inc.

BMI SONGWRITERS OF THE YEAR

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Teodoro Bello Jaimes (SACM)
A.B. Quintanilla III

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Tigres Del Norte
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SIN ELLA
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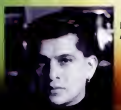
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BMI PUBLISHER OF THE YEAR

LATIN AWARDS 97

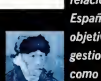
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LATIN MUSIC QUARTERLY

The Eclectic Corazón, 89 Records, Unusual Meetings With Listeners

PROGRAMMING

RADIO 89, BRAZIL'S most renowned, rock-only radio station, is launching a label called 89 Records. The first album, issued in late July, was an eponymously titled CD by **Los Gusanos**, a rock group put together by former Ramone **C.J. Ramone**. The record company is now preparing product based on its famous programs "89 Flash Rock" (an oldies show) and "Otientaeinoise" (a metal program).

♦ ♦ ♦

IN A MERE SEVEN months, **Corazón**, an FM radio station in Santiago, Chile, has reached No. 2 in that market with a 8.1 share. The station format mixes a broad



Los Bukis



Juan Gabriel

range of musical styles, varying from pop-ballad to tropical to regional Mexican music. No similar format had been available up to the time Corazón debuted Feb. 6 at 101.3 FM. Among the most-requested artists rotated on the station are **Adrian Y Los Dados Negros, Bronco, Thalia, Gilda, Luis Miguel, Lucho Barrios, Juan Luis Guerra, Juan Gabriel, Los Bukis, Wilfrido Vargas, Pedro Fernández**, and **Banda Blanca**. Corazón is owned by Compañia Chilena De Communicaciones, the same firm that owns Santiago's top-rated radio station, **Rock & Pop**. Comprising the roster of announcers are Chilean TV comedians, who utilize their personalities to attract attention to the station.

♦ ♦ ♦

ACCORDING TO SÃO PAULO'S state communications department, false concessões, or radio licenses, are being sold to low-power stations in that state. In the past, operating licenses for radio and television were given out free of charge by the Brazilian government. However, due to the overwhelming corruption tied to the licenses, the practice was discontinued in 1989, except for low-power stations located primarily in poorer regions of Brazil. Thus far, 11 radio stations have been shut down, but the person selling the bogus concessões has yet to be arrested.

♦ ♦ ♦

THE TOP-RATED STATION in Mexico City according to the Nielsen April-June book, is pop ballad/bolero station XEJP-FM. Six of Mexico City's top-10-rated stations sport music by English-language artists.

♦ ♦ ♦

RADIO CIDADE, THE TOP 40 station, ranked No. 1 in São Paulo, has created an unusual weekly meeting with its listeners. During the meeting, 10 listeners are invited to check out new songs to be included in the station's programming and to give their opinions about the new tunes. Invited listeners are randomly selected from a pool of listeners who call the station. Listener opinion of the new material is taken into consideration when new songs are added to the rotation. Cidade's initiative is new to Brazil, where, not too long ago, a song was added to radio stations via "jabá"—a payoff to the station from record labels.

♦ ♦ ♦

MEXICO CITY STATION **XERC-FM (Stéreo 97.7)** celebrated its ninth anniversary Aug. 23 at the



Chayanne



Jon Secada

Palacio De Los Deportes in Mexico City. As every year, the audience got the chance to see a broad array of top-shelf acts—including **Onda Vaselina, Chayanne, Fey, Mónica Naranjo, Mercurio, Sentidos Opuestos, Aleks Syntek, Kabah, Jon Secada, Ragazzi, Thalia, Ilegales, Proyecto Uno** and **Moenia**. ■

MIDEM LATIN

Continued from page LMQ-8

Portugal. "There is some representation from Japan, as well," says Roy.

Roy points out that MIDEM Latin America allows "more companies to participate in an economical, efficient way." Indeed, smaller companies will be sharing pavilions to pare expenses. Many of these same firms would be unable to attend MIDEM's flagship event in France, due to costs, so MIDEM Latin America offers them the opportunity to interface with international companies.

"Maybe there will be a synergy like we have seen in Asia," says



Paralamas

Roy, "where we had some companies exhibiting at MIDEM Asia for the first time who had never been to MIDEM Cannes. Now they are exhibiting at both events, so perhaps there is a bridge between the two events."

BRAZIL IN MIAMI BEACH

Musically, says artistic director Batzen, MIDEM Latin America will reflect "a balance among the different genres of music and different nationalities. We have Brazilian night and Argentinian night, and concerts either by genre, like reggae, or by record label. We should have 20 to 25 shows in 10 different venues, most of which

Continued on page LMQ-23

http://www.edel.de

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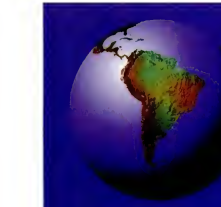
2 EIVISSA



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1996
THE QUEEN'S AWARD FOR EXPORT ACHIEVEMENT

NEW FACES

Continued from page LMQ-1

its own separate title—"Sentimientos" reached the top of the Billboard Latin 50 in August with no significant radio support. Instead, Zoa hit retail with in-store appearances, complemented by timely video and TV exposure. Zoa became the first Colombian artist to hit No. 1 on the Billboard Latin 50. Likewise, Sonolux became the first Colombian label to top the retail chart.

CLEAN-CUT AND CUTE

Also breaking through in a big way on her second album was Sony Latin/Sony songstress Fey, who used a short U.S. tour in August to firmly establish herself as one of the top young stars in the Latino market. Clean-cut and cute, the teenaged singer, who already is a superstar in her native Mexico, is following the footsteps of her labelmate Shakira by becoming the second female pop vocalist to break in the past year in the male-dominated U.S. Latino market.

From Puerto Rico via New Jersey came Frankie Negrón, whose album "Con Amor Se Gana" not only contained the hit single "Inolvidable" but also established his label WEAcaribe as a new force in the tropical-music arena. Warner Music's Latin America company is expecting to make a big regional push after the first of the year. In the meantime, the teenaged salsero is appearing in the Paul Simon play "Capeman."

MENUDO REINCARNATED

Among other new faces to keep an eye on in the coming months are EMI Latin's pretty pop singer Millie, who has scored two top-40 hits from her second album, "Emociones;" Jordi, the handsome son of Spanish veteran vocalist Dyango, whose lead-off single, "Desesperadamente Enamorado," reached the top 5 of Hot Latin Tracks in August; Victoria, another Fonovisa act, whose upcoming lead-off album was produced by famed studio maven Roberto Livi, and MDO, Sony Latin's new reincarnation of longtime pop vocal group Menudo, which hit the radio board in August with the catchy tune "No Puedo Olvidarme De Ti."

HECHO EN MEXICO

As in the U.S., new artists are breaking out in Mexico, the largest Spanish-language market in Latin America. Universal Records Mexico is making a name for itself in its first year of existence with Moenia, a techno-dance act that has landed three hits: "No Puedo Estar Sin Ti," "Déjame Entrar" and "Estabas Ahí." The band now is attempting to replicate its Mexican success in Puerto Rico, with tour dates set for the end of 1997. In November, Universal is planning to drop a special-edition disc sporting remixes of the band's three hits.

Another pair of acts making waves for Universal are Naranja Mecánica, a rock group with two hits, and Molotov, a hip-hop band whose performances and graphic lyrics have dazzled young music fans and dismayed their parents and some Mexican retailers.

As for new artists, Universal Records Mexico this month plans to drop two albums by pop singer Frida ("Punto Y Aparte") and balladeer Sergio Alzate ("Sergio Alzate"). Frida's disc was produced by Amparo Rubin; the album by Alzate, who won a singing contest sponsored by Mexican TV network Televisa, was helmed by Kiko Campos and Fernando Riba.

In addition, Universal is entering the *grupo* market with an eponymous September album by Yvonne Lazara. Her set was produced by Los Humildes band member Pedro Iñiguez.

MATURE VIBES AND MACHETES

PolyGram Mexico has hit pay dirt with Kabah's "La Calle De La Sirenas." A male-female singing group with prim dance steps that recall Garibaldi, Kabah scored big with the titular hit single. Another PolyGram group in the same vein but with a more mature vibe is Mestizzo, whose new album "El Ruletero" is due this month.

PolyGram has scored even bigger sales tallies (170,000 units) with the eponymous album by hip-hop act Control Machete. Released on the PolyGram-distributed Manicomio imprint, the album was able to break out of the box with only one single "Me Entiendes Méndez."

Rhythmic grooves dominate the new-artist scene at BMG Mexico, where debut product by rock/soul singer Julieta Venegas ("Aquí") and hip-hop group Los Poncho Kings ("Los Poncho Kings") is due to drop in September.

The fantastically prosperous sales numbers rung up by Sony siren Fey have prompted eager competition from other labels. EMI is no different. In October, the label is slated to release the second album by a 16-year-old thrush named Lynda.



From left: Charlia Zea, Fey, Shakira and Frankie Negrón

BRIMMING CHILE

Though the Chilean record market is much smaller than Mexico's, the country possesses a vibrant music scene brimming with new talent. For example, BMG Chile is set to release the second album by Javiera Y Los Imposibles, a rock band led by Javiera Parra, sister of Los Tres band member Angel Parra. The band's first album, "Corte En Tránsito," went gold, selling 15,000 units.

EMI Chile has just released "Ser Humano," the first album by adolescent rap/funk outfit Tiro De Gracias. The album's lead-off single, "El Juego Verdadero," was gaining notice shortly after being serviced to Chilean radio in July. The label has also released "Transformación," the sophomore disc by Brazilian/Chilean percussionist Joe Vasconcellos, one of the most successful artists in the label's "club rockero" lineup. Vasconcellos' first album, "Toque," sold more than 18,000 units.

In October, EMI is slated to drop a followup EP to Machuca's debut hit "Hogar Dulce Hogar." The punk rockers' new set features three live versions of tracks from their debut disc, along with a pair of previously unreleased tracks. Also in October, EMI is set to release the second album by funk act Los Tetas. Sales of the band's debut disc, "Mama Funk," surpassed 20,000 units.

The first release by Bizarro Records, a licensed imprint of Warner Music Chile, is a September release by Santo Barrio

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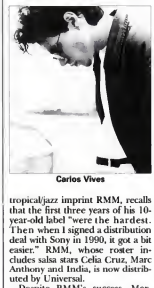
Continued from page LMQ-1

ranging from Amerindian sounds from northern Brazil to new age.

Moreover, some independently distributed labels—such as U.S. imprint Fonovisa and Brazilian label Som Livre—which benefit as record divisions of giant television networks, outperform their multinational counterparts. Indeed, in the year-to-date results shown on the chart recaps in this Quarterly, Fonovisa is ranked No. 1 in The Billboard Latin 50 category, as well as No. 1 in the Hot Latin Tracks categories.

The economic situation of most indies not affiliated with larger corporations is certainly less sanguine. They generally struggle to gain access to precious radio airplay and even more precious space at retail outlets. Many indies, therefore, have been compelled to align themselves with a multi-national throughout the region.

Ralph Mercado, president of U.S.



Carlos Vives

tropical/jazz imprint RMM, recalls that the first three years of his 10-year-old label "were the hardest. Then when I signed a distribution deal with Sony in 1990, it got a bit easier." RMM, whose roster includes salsa stars Celia Cruz, Marc Anthony and India, is now distributed by Universal.

Despite RMM's success, Mercado reckons that the environment has become unfriendly for upstart indie labels.

"For someone to come up now as independent is very hard, because you are going against all of the major companies who have deep pockets," relates Mercado.

SECOND MEXICO OFFICE

Like the U.S., Mexico is a relatively barren locale for indie record companies. There are no official statistics of the revenue generated by Mexican indies, but Discos Sabinas or DISA, a Monterrey-based norteña label, has to be considered one of the top independents. DISA is a potent sales force not only in Mexico, but also in the U.S., where the label is distributed by EMI Latin. The success of hit acts such as Los Angeles Azules, Los Cardenales De Nuevo León, and Los Vallenatos has prompted label GM Domingo Chávez to open a second office in Mexico City.

Another important indie is Mexico City's rock imprint Discos Y Cintas Denver. Owned by Octavio Aguilera López along with his brothers Joel and David, the label boasts a roster of 40, mainly underground acts, including Transmetal, Hiragán, Sam Sam, Isis, Caneza, Juan Hernández and Purpura.

Although Denver has secured little radio support, except at Mexico City radio station XHOF-FM, the label has launched huge tours and is now pushing its product in the U.S., Puerto Rico, Costa Rica and Argentina.

In less than one year, Spanish indie Max Music has performed well in Mexico with a series of dance compilations and releases by Spanish artists Rebecca and Quintet Providence. This month, the label is planning to drop two more compilations: "Dance En Tu Idioma," featuring tracks from Moemia and Kabah, among others, and "Cumbia Mix," a package of Mexican cumbia tunes from such artists as Los Angeles Azules, La Tropa Vallenata, Los Askis and Alfredo Gutiérrez.

BRAZIL: FROM CATALOG TO CURRENT

Brazil's indie scene, says Harry Zuckermann, continues to heat up because its labels are filling niche markets with consumer-friendly product. "In the past, the indies did not put out good product," notes Zuckermann, president of Brazil's largest indie, CID. "Now they are finding markets."



Marc Anthony

Among the best-known indies in Brazil are Velas, Movieplay, Fieldzz, Aquimusic and Outros Brasis. Most of the smaller indies, notes Zuckermann, are one-man operations putting out youth-oriented artists from the dance and rock fields.

CID is a catalog-heavy label that is currently becoming more active in putting out new product. The latest project for the label, whose 1997 revenue is expected to reach $15 million, is a joint release with Rio de Janeiro radio station Transamerica of a dance collection titled "Adrelina."

COLOMBIA: THE LAST STRONGHOLD

Colombia long has enjoyed a reputation as the last stronghold for indie labels. Two of the three largest labels—Sonolux and Codiscos—are indie imprints. In the past three years, Sonolux has

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ARTISTS & MUSIC

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record sales" in the region.

"Maná," says Schumacher, "will do press junkets prior to their release in six cities in the U.S. The foursome is splitting up into two-man promotional teams which will hold listening sessions of the album with members of the press." La Ley and Montaner will follow similar promotional tacks as Maná's as soon as their schedules are confirmed.

Schumacher is enthusiastic, as well, over new signees, including Warner Mexico's Tijuana-born pop singer **Savane** and WEA Latina pop/salsa duo from Venezuela, **Servando Y Florentino.**

As for non-Latino acts, Schumacher points out that upcoming albums by **Eric Clapton** and **Green Day** should move well. While she observes that newer acts like **Jewel** and **Collective Soul** sell



Miguel Bosé

well in Latin America, Schumacher says they do not realize their sales potential in the region because "we don't have access to these artists and are limited in working a startup.

"But Green Day has committed to promoting its next album in Latin America, so I have to believe that Green Day is going from 300,000 units that they sold on the last album to double that figure. If they don't commit to come to the region, I have reached the ceiling with the band, saleswise." Schumacher has secured distribution rights for electronica act **Prodigy** for Mexico, Colombia, Venezuela and Central America. She will also work the forthcoming album by rap star **Coolio** for Latin America.

★ ★ ★

EMI MEXICO HAS enjoyed a solid year with **Los Tucanes De Tijuana** breaking sales records, **Sentido Opuestos** hitting the sales board and **Los Mismos** maintaining a strong retail presence. Moreover, **Aleks Syntek** and **Azul Violeta** reinforced the label's rock profile, along with mega-stars **Victimas Del Dr. Cerebro,** who recently released their latest album, "Boutique 2000." Victimas will embark on a Latin American tour later this year. This month, EMI releases the label debut ("Algunos Suenos Urbanos") by pop singer **Carinna Rico**. In October, the label is set to drop the next album by **Tito Rodriguez.**

★ ★ ★

POLYGRAM CHILE THIS month is releasing a nine-volume compilation of folk music titled "Puro Chile." The label's new signee, **Adrian Y Los Dados Negros,** is planning to ship its label premiere in the middle of October. Long a staple of PolyGram-distributed Musicavisión, the tropical act signed with PolyGram in July. PolyGram is looking to break the band throughout Latin America, particularly Mexico, where the group will record tracks with Mexico's noted norteño act **Grupo Limite.**

PolyGram Mexico's flagship artists Grupo Límite and **Pedro Fernández** are scheduled to release albums in the next few months. Límite's next norteño disc is due out in October, while Fernández's album, a set of ranchero covers, is expected to ship in November. PolyGram's recently signed children's star **Tatiana** is expected to put out a Christmas album, "Feliz Navidad Con



Soraya

Tatiana," in December.

Continuing its tradition of signing veteran pop acts, PolyGram recently inked deals with **Manoella Torres** and **Francisco Javier.** Torres' label debut, "Mujeres," contains tracks penned by distaff composers only. Francisco Javier's bolero album, "Te Deseo Amor Vol. III," was produced by guitar virtuoso **Chamin Correa.**

Also set for release on PolyGram in September is "Piana Y Sentimiento," a multi-artist bolero production featuring Torres, Fernández, **Dulce, Yuri, Emmanuel, Vikki Carr** and **Francisco Javier.**

Upcoming product set to be released in October includes albums by **Soraya** ("Torre De Marfil") and **Maria Conchita Alonso** ("Hoy Y Siempre").

★ ★ ★

NICOLE, WHO JUST released her third BMG Chile album, "Sueños En Tránsito," is slated to start touring this month in the Dominican Republic. Although the dates have not been confirmed, Nicole is expected to precede the tour with an extensive promotional trek throughout Chile. So far, "Sueños En Tránsito," which was produced by former **Soda Stéreo** frontman **Gustavo Cerati,** has sold around



Nicole

15,000 units, which qualifies the disc for gold certification. The album is expected to be released this month in Mexico.

BMG Chile's metal act **Criminal** is slated to drop "Death Soul," produced by Vincent Wojno **(Kreator, Machine Head).** Among the upcoming plans for the band is an October/November ministour of the U.S. and Mexico with Warner Argentina's **A.N.I.M.A.L.**

Los Peores De Chile, led by **Pogo,** will release its second BMG Chile album, "Trece Mordiscos De Amor." The CD marks the return of a rock sound that three years



Marco Antonio Solis

ago was successful with such songs as "Chicholina." Only Pogo remains as an original member as his bandmates departed to undertake their own solo projects.



Los Temerarios

BMG Chile's hard-rock artists **Venus** and **Ex** are expected to embark on a Mexican swing Oct. 30 through Nov. 2. Among the cities where the bands will perform are Guadalajara, Ciudad de México, Suárez and Monterrey. A female quartet, Venus features two members of the popular, now-defunct '80s rock group **UPA!** Venus' lead singer **Colombina Parra** is the daughter of famous poet **Nicanor Parra,** whose children comprise one of the most

Continued on page LMQ-20

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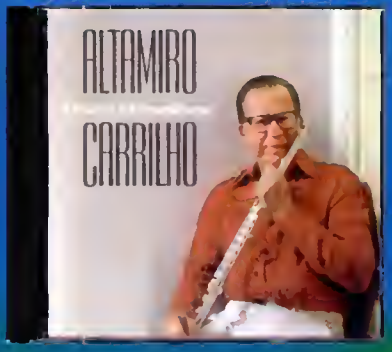




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ARTISTS & MUSIC

Continued from page LMQ-18

prominent musical clans in the country.

★ ★ ★

SONY CHILE'S RECENTLY signed **Myriam Hernández** plans to record her label bow in November. Sony is scheduled to drop the veteran singer's label premiere in March 1998.

While Sony Mexico continues to work its summer pop releases by **Sasah Sokol** ("11:11") and **Onda Vaselina** ("Entrega Total"), the label is gearing up for September product from ultra-*caliente* ranchero Alejandro Fernández and pop trio **Kairo**, as well as an October duet album teaming **Ana Gabriel** with Alejandro's father **Vicente**. Alejandro's disc, helmed by **Emilio Estefan, Jr.**, features a duet track with Emilio's famed wife **Gloria**. Also due out from Sony are albums by **Marianne, Ernesto D'Alessio** and **Coda**.



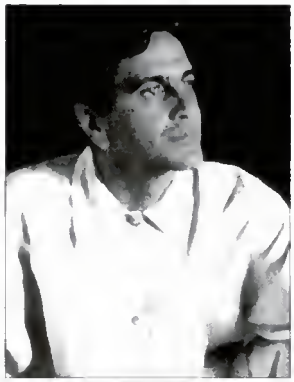
Los Tigres Del Norte

★ ★ ★

FONOVISA IS HOPING to cap off the finest fiscal year in its history with releases from **Marco Antonio Solís** (September), **Los Temerarios** (October) and **Los Tigres Del Norte** (November). All three Mexican-rooted musical stars have struck gold albums in their careers. Los Tigres Del Norte's double CD "Jefe De Jefes" topped the Billboard Latin 50 earlier this year.

★ ★ ★

DURING THE MONTH of September, EMI Chile is re-releasing the entire catalog of its legendary act **Inti-Illimani**. After the folk-rooted band signed with the label, EMI acquired the group's 13 titles previously issued by Chilean indie Alerce. The past two EMI albums recorded by Inti-Illimani—"Arriesgaré La Piel" and "Grandes Éxitos"—have sold 40,000 units in total.



Caetano Veloso

In November, EMI is slated to put out the new album by **Illapu**. Nonetheless, it is likely the release date will be pushed back due to a plethora of problems and changes endured by the acclaimed pop/folk band. Group composer **Andrés Márquez** has left the group to enter politics, and percussionist **Erie Maluenda** is suffering from a heart-related illness.

★ ★ ★

AFTER YEARS SPENT singing in Protestant and Catholic churches in Salvador, Bahia, vocalist **Virginia Rodrigues** finally was heard by the city's most acclaimed music personality, **Caetano Veloso**. Veloso was immediately impressed by the singer's talent and decided to produce her just-released first album, "Sol Negro," for Natasha Records. Veloso managed to gather a star-studded clutch of guest performers, including **Milton Nascimento, Djavan,** and **Gilberto Gil**.

★ ★ ★

AFTER WAITING FOR an album that never arrived, BMG Mexico has scratched **Gloria Trevi** from the release schedule for the rest of 1997. However, the label has high



Gustavo Lara

expectations for the September release of new signee **Cristian**. Also due out in September is "Te Amo Todavía," the latest album by **Los Guardianes Del Amor**, a regional Mexican act that BMG hopes will fill the ample gap left by the split-up of long-time top seller Bronco.

Due out in October from BMG is product by pop artist **Gustavo Lara** and rock veterans **Maldita Vecindad**. Another rock band, **Fobia**, is scheduled to release its next album in November.

★ ★ ★

EMI CHILE'S MOST prosperous rock act, **Lueybell**, whose previous two discs have sold a cumulative 50,000 units, is now in the studio recording its next album, due for release in March 1998.

★ ★ ★

SONY ARGENTINA'S best-selling album is "Poncho Al Viento," by **Soledad**, a 17-year-old charismatic folklore singer who already has sold 150,000 units of her debut disc. Upcoming plans call for an important November concert in Buenos Aires that will buttress Soledad's crossover pop thrust to that city's FM outlets.

Just released by Sony is "Babasónica" by **Babasónicos**, a rock act that will tour Chile and Argentina in September and October. Product due out in September includes the debut solo disc by **Ratones Paranoicos'** frontman Juanse and the label premiere of rap act **Rebeldes Debutantes**.

Aerosmith is about to reach platinum (60,000 units sold) with "Nine Lives," now at 50,000 units. **Jamiroquai** is booked to play Oct. 18 as sales of "Travelling Without" approach gold (30,000 units sold). A special contest to promote the concert called "Looking For The Cosmic Girl" is being held with several FM stations in Argentinian states outside of Buenos Aires.

★ ★ ★

A PHENOMENAL SALES success has occurred with Italian artist **Andrea Bocelli**, whose PolyGram Argentina album "Romanza" has sold 200,000 units and it has turned Argentina into the first Latin American country where his European sales have been duplicated. Heavy radio airplay began with Buenos Aires radio station Cadena 100 during May. Bocelli's immediate appeal forced other local stations to follow suit and embrace his songs.

On July 29, folklore singer **Mercedes Sosa** and rock icon **Charly García** released the album "Alta Fidelidad," a package of songs in which Sosa sings García's greatest hits backed by arrangements and production realized by García himself. PolyGram shipped 40,000 units.

New releases for late August and early September are CDs by rap stars **Illya Kuryaki & The Valderramas** and punk-rock outfit **Dos Minutos**. Upcoming product by international acts includes titles by **Elton John, Metallica** and **Boyz II Men**, plus an unplugged disc by **Bryan Adams**.

★ ★ ★

UNIVERSAL HAS ENTERED into a series of distribution and licensing accords. Universal signed a deal with EMI Argentina band **Los Nocheros**, who will produce albums of new bands for a label called PBI. The debut of the label's first act, **Rodrigo Requeño,** is due out in November. Also, Universal has signed a licensing accord with Mexico's pop imprint Melody Records. The deal's initial releases are an album by **Lucero** and an early greatest-hits set by **Cristian**.

Universal has signed **Turf**, voted best new rock band by Buenos Aires rock magazines in 1996. Another respected act, **Avant Press**, will re-release its first album on Universal-distributed imprint Discos Voladores.

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tion deals with Surco Records, owned by producer **Gustavo Santaolalla** and Resiste Records, a label owned by **Los Fabulosos Cadillaes** bassist **Flavio Cianciarullo**. Surco's initial pair of albums are by Mexican rock act **Molotov** and Uruguayan group **Peyote Asesino**. Resiste's first album, a disc by **Cianciarullo** and heavy-metal pioneer **Ricardo Iorio** was released Aug. 11; a double-CD titled "Tribute To The Clash" is due to drop in September.

Rosana has reached 135,000 units in Argentina with her Universal album "Lunas Rotas." She is scheduled to make her Argentina debut in November.

EMI Chile is still hard at work promoting "Orozco," the July release by veteran folk-rooted artist **León Gieco**. The video clip of the titular hit single, which uses only the vowel "o," was serviced in August.

The label's October release slate includes product by **Los Enanitos Verdes** and **Manuel Wirzt**. Among the important international releases for the fourth quarter are discs by the **Rolling Stones, Carlos Vives** and **Amistades Peligrosas**. ■

INDEPENDENCE

Continued from page LMQ-16

made a huge name for itself outside the country, with blockbuster releases by Carlos Vives and Charlie Zaa.

A third indie—Discos Fuentes—was founded in 1934 and is Colombia's oldest record label. In the past five years, the major labels have finally shown their appreciation of Colombia's vast music potential by setting up offices in the country.

Most indies not affiliated with larger corporations generally struggle to gain access to precious radio airplay and even more precious space at retail outlets. Many indies, therefore, have been compelled to align themselves with a multinational throughout the region.

Pedro Fuentes, CEO of Discos Fuentes, points out that, in spite of what he calls "the worst recession in 20 years," the indies are holding their own.

"We are expecting a 5% growth this year," says Fuentes, "which is more than we than we hoped for. But every year, we are pleasantly surprised (by the sales figures) because the economic situation is usually so bad." Among Fuentes' top new acts are pop artists Silvia O and Adriana Bottina.

Continued on page LMQ-25

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MERCHANTS & MARKETING

Continued from page LMQ-8

have emerged in a market that has been historically a springboard for pan-Latin American prosperity. In addition, genres like dance, country and hip-hop have finally established themselves as commercially viable music alternatives to the usually dominant pop, rock and regional Mexican musics.

$ $ $

THE CULTURAL Department of the Mayor of Buenos Aires recently organized "Buenos Aires No Duerme," a non-stop 220-hour rally with exhibitions of music, video, arts, comics, photography and literature. Also featured was an extensive schedule of free seminars and concerts by new artists and popular bands. Performing at the event were **Los Visitantes, Los Brujos, Juana La Loca, La Mississippi, A.N.I.M.A.L., Cienfuegos, Los Caballeros De La Quema, Antonio Birabent, Gabriel Carámbula** and **Bersuit Vergarabat**. The shows played before audiences of 5,000 spectators. A grand total of 200,000 people attended the event.

$ $ $

WARNER BRASIL LUMINARY Gilberto Gil has launched his own imprint, Geléia Geral, which will be distributed by Warner. The label's artistic director is guitarist **Celso Fonseca**, a longtime collaborator of Gil's, as well as a member in his backing band. The first artist signed to the label is **Adriana Maciel**. There is no release date for her label bow.

$ $ $

PLANET MUSIC, the first Brazilian retailer to build a megastore, is planning to create a music museum. Funding for the project has been approved by the Cultural Administration under Rouanet Law, which gives tax breaks to companies that provide sponsorship monies to cultural initiatives. Completion of the project now depends on interested sponsors.

$ $ $

THALIA, EMI'S SUPERSTAR actress/singer from Mexico, is now one of the hottest acts in Brazil with the label's release of her



Gilberto Gil



Ruben Blades



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album "En Extasis." A hit CD in Latin America, "En Extasis" is selling strongly in Brazil, thanks to her SBT soap opera "Maria Do Bairro," the Portuguese counterpart to her smash soap opera "María La Del Barrio."

$ $ $

BUENOS AIRES WAS covered with mysterious billboards announcing "the record that will change the history of Argentine rock." On July 29, a new series of posters showed the cover of "Fabulosa Calavera," the first album by **Los Fabulosos Cadillacs** for **BMG**. The media was escorted to a barbecue bash where band members gave interviews. In addition to the first single "El Muerto," the Cadillacs' new album contains songs accompanied by a wide range of musical backdrops, including "Hoy Lloré Canción," a duet with salsa legend **Rubén Blades** and the band's frontman **Vicentico**. The album was cut at Compass Point Studios in Nassau, Del Abasto Studios in Buenos Aires, Origin Studios in Panamá, and World Beat Studios in Los Angeles.

$ $ $

CNR IS A SANTIAGO, CHILE, record label known for its joint-release campaigns, particularly with local radio stations and discotheques. This month, the label issues a compendium of dance music— "Activa, Energía Que Te Mueve"—together with radio station **Radioactiva**. Another disc slated to be dropped in September is an as-yet-untitled package that will be shipped as part of a joint venture with the Santiago dancery Heaven. Also to be put out in conjunction with Heaven in September is a dance album "DJ Magic Team," produced by Chile's most famous club DJs, **Siddartha** and **Adrián**. On the tropical front, CNR is issuing a salsa/merengue/cumbia compilation in conjunction with tropical radio station Amistad.

$ $ $

CELINE DION FINALLY HAS become a hit act in Argentina, thanks to her album "Falling Into You," which has sold 75,000 units. To boost sales, Sony Argentina organized promotional contests with FM radio stations and cable TV networks. The usual prize was a trip to see the artist in concert. ■

MIDEM LATIN

Continued from page LMQ-10

are dance clubs located on Miami Beach."

MTV Latin America is expected to host a rock-en-español night in conjunction with Warner/Chappell Music Publishing.

One of MIDEM Latin America's main musical events will be a private opening-night party Sept. 7 for attendees and participants. Scheduled to be held at the Vizcaya Villa in Coconut Grove, the party will spotlight music from Trinidad and Tobago.

One of the party's main sponsors is the Trinidad & Tobago Tourism And Industrial Development Corporation (TIDCO), along with MPO-Americ, and Caïmán Records. Among the artists scheduled to perform are Andre Tanker, Sharlene Boodram, Blak Mayl, H20Flow, General Grant, Choco, Michael Montano & Xtatic, Ajala, Colin Lucas, Ataklan, Tony Prescott, Super Blue, David Rudder, and 3Canal.

Caïmán acts booked to play are Chichi Peralta, Lefty Pérez, the Curação Brass Band and Gemini.

Noting that attendance and participation at MIDEM Latin America has exceeded expectations, Roy adds that about 3,500 sq. mtr. (11,500 sq. ft.) of space has been sold.

"Maybe there will be a synergy like we have seen in Asia, where we had some companies exhibiting at MIDEM Asia for the first time who had never been to MIDEM Cannes. Now they are exhibiting at both events, so perhaps there is a bridge between the two events."
—MIDEM chief Xavier Roy



Manolo Diaz



Xavier Roy

"That is already more space than our second MIDEM Asia," notes Roy.

MIDEM SI, CUBA NO

Despite Roy's upbeat report concerning Reed MIDEM's inaugural foray into Latin America, all has not gone smoothly.

In July, Reed MIDEM announced that Cuban acts would be banned from participating in the Miami trade show. This announcement was greeted with ire

Continued on page LMQ-24





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NEW FACES

Continued from page LMQ-12

titled "Timbao Rebelde." The band was already making noise at radio in August with its first single, "Tony Mancro." Another track, "Quinto Sol," boasts a guest performance from Warner Mexico star rock act Café Tacuba. Other releases by Bizarro expected for



Café Tacuba



Kabah

with new remixes, Warner Chile has re-released the new version of the old album by the techno act. The group's second album is due out next year. *—J.L.*



Paolo Meneguzzi

September and October are the debut discs by grunge act Duna ("Vacío") and hardcore outfit Total Mosh ("Violencia Necesaria").

Warner itself will issue the second album by Paolo Meneguzzi, an Italian singer who in 1996 triumphed at the Viña Del Mar Song Festival. Meneguzzi's label premiere, "Por Amor," sold more than 60,000 units and helped establish Meneguzzi in other countries, such as Peru and Ecuador.

After Warner affiliates in Mexico and Argentina put out Sol Azul's debut album, "Historias Leyendas,"

MIDEM LATIN

Continued from page LMQ-23

by Spanish recording executives—particularly the SGAE's Bautista—who said in an article in the July 26 issue of Billboard that the MIDEM Latin America show without Cuban artists would be "incomplete and impoverished."

In response to the outcry, Reed MIDEM issued a prepared statement on July 21, which contained

Reed MIDEM followed the Greater Miami CVB's ban on Cuban participation with a statement: "We find ourselves, for the first time, in a most regrettable situation, where we are not able to welcome all the professionals—musicians, authors and artists—who would like to be present."

remarks from the Greater Miami Convention & Visitors Bureau.

The GMCVB states that the bureau "and its government partners will not support any participation of the Reed MIDEM Latin America & Caribbean Music Marketplace of the Cuban government, Cuban music industry, Cuban musicians, and/or third party representation of the Cuban music industry or government."

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Reed MIDEM followed the quoted commentary by stating that "We find ourselves, for the first time, in a most regrettable situation, where we are not able to welcome all the professionals—musicians, authors and artists—who would like to be present. We certainly hope that the cultural side of this situation, with particular emphasis on music, will change in the near future." ■

ARGENTINE SUCCESS STORIES

Although the multinational presence has expanded in Argentina in the past two years with the entrance of Universal and Fonovisa, Argentine indies do not feel menaced and continue working with a wide array of acts.

Unfortunately, as with several Latin American countries, reliable sales statistics of these domestic indies are hard to come by since they are not affiliated with Argentina's recording trade association CAPIF.



Ralph Mercado

In fact, Argentinian indies long engaged in under-the-counter sales activity until the country's internal-revenue office began shutting down the illicit practice five years ago.

Nonetheless, there are above-the-board indie success stories in Argentina. The biggest Argentina indies of the last decade have established their prosperity by nurturing *bailanta* artists. This popular genre—first made famous with Leader Music and now becoming the hot sound with Magenta Records—is a catchy combination of pop-flavored refrains layered over a tropical rhythm best described as "polka meets salsa."

Both Leader and Magenta have realized multi-platinum sales with crossover artists who have reached a pop audience with national hits. But Magenta has developed a flawless formula that features intense rotation of their artists on their radio and television stations.

Magenta acts like Commanche, Somhras and Volcán are household names in Argentina, so industry observers do not question the alleged 600,000 units moved by Somhras' smash disc "La Ventanita."

The majors have failed to repeat Magenta's success because of the label's air-tight monopoly of the specialized media.

An interesting licensing deal, though, was secured in July by Universal with Clan Music. The first release is a sampler called "Clan Mix," plus a package of early hits of Gilda, a singer who died in a car accident early this year and whose last two records became huge hits for Leader.

Leader also has released many Argentine rock acts from the '70s through a reissue licensing pact with Music Hall, which filed for bankruptcy in 1990. Among the artists released under the deal are blues idol Pappo, Charly Garcia's band Seru Giran and folk veteran León Gieco.

Continued on page LMQ-26

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INDEPENDENCE

Continued from page LMQ-25

FOLKLORE & KID SHOW ALBUMS

Outside the *bailanta*-exclusive companies, two players have developed an interesting and respected catalog after spending years involved in other industry sectors: EPSA Music, an important manufacturer, and Distribuidora Belgrano Norte (DBN) logged many years in distribution.

EPSA Music has specialized in folklore artists and the production of a series of guitars called "Guitarra Del Mundo."

DBN has worked with many hot-selling kiddie-show albums, but their main asset is Argentinian rock, with cult heroes Patricio Rey Y Sus Redonditos De Ricota and recent hit act Los Piojos. DBN still represents such American independents as Rykodisc, Alligator and Epitaph. In addition, the label distributes some titles by domestic indie Del Cielito.

In the alternative-rock arena, some indie imprints have folded, but many have entered the market and blossomed by catering a specialized audience. The tiny F.A.N. Records began as a label vehicle for rock group Suárez, and it now has evolved into an umbrella organization for fellow bands Fotofobia, Victoria Abril and solo artist Adrián Paoletti.

Similarly, an assortment of punk, hardcore and thrash bands flock to Frost Bite Records, another Buenos Aires indie, whose last two releases were skate-rock compila-



Charly Garcia

tions with tracks Minoría Activa, Cuita, Massacre Palestina and Wincofones.

CHILE: FROM EMI TO INDIE

Chile's indie imprints, which industry insiders reckon account for 3% of the overall domestic market, have become a haven for rock acts disillusioned with the ineffective efforts realized by major labels.

One of the effects of EMI's difficult campaign to break rock acts—in which only three of the 10 rock artists originally signed two years have made a sales impact—is that former EMI rock groups Santos Dumont and Pánico are now releasing product on indie labels.

Santos Dumont is putting out its disc on Fusión, a domestic indie founded in 1984 by Carlos Fonseca that issued early albums by noted domestic rock acts Los Prisioneros and La Ley. Pánico is dropping its next album on its own imprint, Combo Records.

Fonseca opines that competition in Chile's indie sector is hotter than ever, even though consumption of Chilean music remains low. "But what's happening with indies is healthy, and it is going to allow the generation of a new group of fans for our music," he explains. "The musicians have recognized that it is not difficult to be an indie, and even with a small infrastructure they can make music."

Other indie labels have already carved out niche markets for themselves. Sum Records, an Argentinian indie with an office in Chile, has held its own in Chile by working such hard-rock bands as Sepultura and Todos Los Muertos. Background Records has hooked its wagon to the techno movement, especially after releasing its first electronica disc, an eponymous set by Plan V that featured a guest performance by Soda Stéreo's former frontman Gustavo Cerati.

Alerce Records, fresh from severing its year-and-a-half joint venture with Sony Chile, once again has become a full-fledged independent with a lineup of hit acts, including Chancho En Piedra, Los Miserables and Panteras Negras.

—J.L.

Although Mexico City's rock imprint Discos Y Cintas Denver has secured little radio support, except at Mexico City radio station XHOF-FM, the label has launched huge tours and is now pushing its product in the U.S., Puerto Rico, Costa Rica and Argentina.

CREDITS

Assistance in preparing this edition of Latin Music Quarterly was provided by Terasa Aguilara, Marcelo Farnandez Bitar, Pablo Marquez and Enor Paiano.

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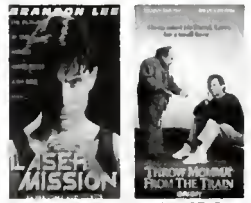


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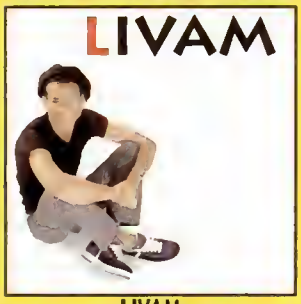
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Old Recordings A Retail Challenge

Archival Material Can Be Profitable, Within Limits

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—While music retailers continue to look forwsrd to new product that fits the next-greatest-thing category, they also are increasingly finding themselves facing a blast from the past, courtesy of a swell in archival recordings.

Among the labels that are fueling the nostalgia machine is Paradigm Music, which in May launched the Archive Recordings imprint and brought in Barry Ehrmann, a veteran of the live performance radio program "King Biscuit Flower Hour," to head up its efforts.


EHRMANN

Live recordings of previously unreleased sessions or product that had limited major-label runs before it was pulled also are flowing from Fantasy Records and Music Club and from major labels

ARCHIVE RECORDINGS

that are spicing up boxed-set collections for the fourth quarter.

With a lineup of performances from the likes of Humble Pie, Canned Heat, Deep Purple, and Nils Lofgren, Paradigm is inviting fans and collectors on a nostalgic trip. Under Ebrmann's stewardship, 75% of Archive's release slate consists of live concerts spanning the early '60s through the early '90s that were recorded for radio, with previously unreleased recordings rounding out the score.

Critical to the success of the line is a concerted effort to "not just throw things out there to see if they stick," Ehrmann says. The label's releases are accompanied by targeted marketing efforts that give retailers as much to grab on to as possible. Humble Pie, for example, received an extensive promotional push in the northern California market.

But for retailers, who are hungry to increase sales, the reaction to these archival newcomers is a mixed bag. Some are embracing the chance to sell any additional product, while others cite low sales figures that don't add up to any significant business.

"There is a meaningful market for releases of archival and live recordings," says Ron Phillips, VP of purchasing at Valley Record Distributors. However, there is one catch. Phillips says most Valley accounts are hringing in only a handful of pieces on each title, with a game plan of selling to devoted fans who might happen to notice the titles on the shelf.

"It's a good business as long as whoever's putting them out has an economic plan where they don't have to sell 50,000 copies to make a profit," he says. "They become instant catalog for a lot of retailers, but really good-turning catalog at that."

The economic model poses even more of a conundrum for Stan Goman, senior VP at Tower Records. "The customer base that's interested in these things is too small for it to be a worthwhile business," he says. "It's one thing to bring in some previously unreleased material on s retrospective, but just to release an hour's set of a band you happen to have tape on—unless it is mindboggling—who cares? If you sell 1,000 of them, you are doing well."

Sales at Tower of the $20.95 Archive releases, for example, have been sluggish at best. As of Aug. 24, the 103-store chain had sold 135 units of the Deep Purple album, 132 pieces of Nils Lofgren, 114 pieces of Humble Pie, and down from there for a total of 649 pieces.

"This is a series for collectors, so you are talking about more sales in stores focused in the major metropolitan centers," Goman says. Calling the labels that are churning out archival material "frustrated librarians," he says, "There's no doubt that this stuff should be available to the public, but at the end of day there's not enough of the public that really cares."

For the 315-store Camelot Music chain, Lew Garrett, VP of buying and merchandising, says that in certain stores archival recordings "sell very well. It is limited mostly to larger stores or stores in larger metropolitan areas that can afford the additional inventory. This frankly is just one more piece of a very large glut of product, in particular in the fourth quarter, that is put on the huying public. You have to be selective of where you put it."

Al Wilson, senior VP of merchandising for Strawberries, says the general interest just isn't there to support broad or deep sales of most of the archival live recordings arriving in stores.

"There's more peripheral interest and critical acclaim for these kinds of releases than actual buyers," Wilson says. "When Fleetwood Mac puts out a live recording, although ['The Dance'] is not an archival recording, along with their name comes the sales. But most of the names I'm seeing coming out with these other releases have had their spot in people's hearts and in the music industry but not to the extent where they are selling big."

However, Wilson says the niche products are an important draw for selected portions of the chain's customer base. "There are a lot of baby boomers, especially, who will buy anything by a specific artist. But unfortunately, like many things that get issued or reissued in our industry, often some of the things you like the most don't sell as well. And a lot of these recordings come

(Continued on next page)


In Harmony. BMG threw a 50th anniversary party on a boat on the Detroit River for Harmony House, the Troy, Mich.-based music retailer, end presented the chain with a plaque. Shown, from left, are Larry Ferris, sales manager, BMG Detroit; Chuck Papke, VP of retail, Harmony House; Bob Bean, branch maneger, BMG Detroit; Karen Adems, merketing manager, BMG Detroit; Lloyd Welch, VP of corporate development, Harmony House; Sandy Bean, VP of advertising, Harmony House; and Pat Welch, VP of administration, Harmony House.

Debt-Saddled LIVE Rescued By Investors

2 Firms Buy Co., Steer It Toward Security

■ BY EILEEN FITZPATRICK

LOS ANGELES—Once again, LIVE Entertainment is trying to come back from becoming another Hollywood casualty.

This time, investment banking firms Bain Capital of Boston and Chicago-based Richland, Gordon & Co. say they can turn the company around. In July, the firms acquired LIVE for $150 million, assumed its debt, and took the company private.

"What we see is a company with a tremendous library of product from Vestron and Carolco and an extremely valuable worldwide distribution capacity," says LIVE's newly appointed CEO Mark Curcio, who previously was VP of Bain's mergers and acquisition department.


CURCIO

Although LIVE's video distribution operation has prospered from "Rambo," two "Terminator" films, "Total Recall," "Basic 1nstinct," "Dirty Dancing," and a number of top-selling children's video titles, overall, the 9-year-old company has been hampered by other factors.

Once a vertically integrated company that owned rackjobber Lieberman Enterprises, retail chains Strawberries and Waxie Maxie, and music distributor Navarre, LIVE had problems managing these various businesaes, and its profitability fell.

In 1991, LIVE sold the assets of Lieberman to a competitor, Handleman, and later unloaded Strawberries and Waxie Maxie to investment firm Castle Harlan and Navarre to the distributor's management.

In 1993, LIVE briefly operated under prepackaged Chapter 11 creditor protection to restructure its debt, which at that time was $70 million, with annual interest payments of $11 million.

But perhaps the biggest financisl blow came from Carolco Pictures, which was sinking with $150 million of debt. LIVE had owned a 50% share of the film company.

Between 1991 and 1994, the two companies tried to merge at least twice, but Carolco's debt made it a bad investment for LIVE's stockholders. In 1995, 20th Century Fox Film Entertainment acquired the assets of Carolco Pictures for $50 million, but LIVE retains video distribution rights well into thc next century, according to Curcio.


SLOCK

LIVE will continue to produce low-budget films for theatrical distribution and direct-to-video. Over the past year, the company bas produced "Stargate" and "The Substitute," each of which enjoyed box-office success.

Curcio and his management team, with a relatively clean slate, have high hopes for LIVE. Other members of the team include former CEO Roger Burlage, former ICM talent agent Bill Block, and former October Films co-president Amir Malin.

"LIVE's previous problems have put a box around what the company could do," says Curcio.

In addition, Curcio says, the company lacked the "depth of management that could get the right product."

Curcio is confident that Malin's and Block's knowledge and connections within the independent film production community are the solution to that problem.

"Block has been a top talent agent for the past 15 years and has deep relationships to get the talent to make quality films," says Curcio. "Malin knows the independent film business and has done video distribution as well."

In one of his first executive acts, Curcio shut down LIVE's current film production unit and laid off 40 staffers.


MALIN

Four films, "Wishmastcr," "Critical Care," "The Suicide Kings," and "The Real," are the remaining movies left over from the old guard and will be released theatrically by LIVE over the next six months.

The strategy now will be to produce five to six low-budget theatrical films, acquire and distribute another five, and produce between five and eight direct-to-video titles per year, Cureio says.

While LIVE gears up on the production front, its video division will carry much of the cash-flow responsibilities.

"Our home video business is an extremely important part of the cash-flow plan," says Curcio, "and pound for pound we bave one of the best video sales forces in thc business."

Curcio says the video division will remain untouched by staff reductions.

Although LIVE has stopped pro-

(Continued on next page)

OLD RECORDINGS A RETAIL CHALLENGE

(Continued from preceding page)

under this heading."

Ehrmann acknowledges that the retail climate is cloudy and that getting product onto crowded shelves is more difficult than ever. "The retail market is tough for everyone, but the chains are taking the material in and moving it," he ssys. "You have to give them a reason to carry the titles, to see what the label is all about."

A large part of the push at Archive is to provide material that, while it may be 30 yesrs old, is still fresh. "I didn't want to put out things just becsuse they were deleted by another company," Ehrmann says. "We are providing new-to-retail material from well-known artists."

The label is looking to sdditional promotional avenues as well. An Archive Recordings World Wide Web site is in the works, and Ehrmann is talking to several radio station owners about bringing some of the live recordings back to the airwaves and possibly even to television when video is available.

Back on the retail floor, the critical question is who's buying this stuff. "There is a lot of demand because a lot of these bands are people's favorite bands," Phillips says.

"And the labels don't have to rely on radio or MTV or touring to generate interest—there is a built-in base. There probably would be a lot of demand from some of these buyers for a lot of the new music that's out there, too, but the problem is they have no chance to be exposed to it."

Tower's Goman, however, says the record company promotional machine has to work just as hard for these releases as it would for an album from a newcomer. "You still have to let people know it's out tbere," be ssys. "How else are they supposed to know to come in and buy it?"

Another up-and-comer in the archival recordings market is U.K.-based label Music Club, a division of Music Collection International that specializes in catalog tracks the label licenses and then assembles in unique compilations at $9.95 a pop. The Music Club roster spans everything from genre-based albums devoted to jazz, Cajun, and ska to a recent collage of Marilyn Monroe recordings.

Steve Bunyan, head of special projects for Music Club, says Music Club is not particularly focused on live recordings because quality recordings are hard to come by. "We do some live albums, but tbe quality has to be very good, and there's already quite a lot of live music floating around," he says.

"Plus, we are aiming for quite a mass market—the casual purchaser as much as the collector—so we want a good solid introduction from a genre, and live music in most cases is better off sold at full price to collectors."

DEBT-SADDLED LIVE RESCUED BY INVESTORS

(Continued from preceding page)

duction, video division senior VP of sales and distribution Jeff Fink says there won't be any gaps to fill in its release schedule.

"The way things are looking now, we'll have a full slate through the third quarter of 1998," says Fink, "and with the company looking to acquire more product, we'll have a full pipeline through 1998."

In addition, LIVE's upcoming sell-through schedule will include its annual holiday promotion, which includes five titles. Fink expects 3 million units of the collection will be shipped into the market.

'LIVE's previous problems have put a box around what the company could do'

A four-title Easter promotion will add another 750,000-1 million units next spring, he adds.

Another growth area is DVD. To date, LIVE has shipped 250,000 units on 11 titles, including "Stargate" and "Total Recall." On Oct. 21, it will release "Terminator 2: Judgment Day," which Fink predicts will become a top-seller in the category.

He says the division also won't have to curtail its aggressive marketing campaigns. In October, for example, it will fly key accounts to Las Vegss to announce its first-quarter schedule.

"Tbis tesm hss recognized thst the video division is very successful, and when something isn't broken,



they don't fix it," says Fink. "We have a more aggressive slste now than we've had in the past yesr and a half. For us, video sales are looking very positive."

Although many industry observers bave speculated that tbe new investors will fix LIVE and sell it in a few years, Curcio says Bain and the other investors are in it for the long haul.

"We have no intention to sell, and in three to five years we'll see where we are," says Curcio. "The core focus is to grow the company."

Within the financial community, if any company is going to save LIVE, Bain is tbe one to do it.

"The one difference here is that Bain has a track record of taking a company and making it better," says Steve Cesinger, managing director of the Los Angeles investment banking firm Greif & Co.

Cesinger points out that Bain pulled TRW, an information technology compsny, from the brink of disaster and later sold it for a healthy profit.

But the entertainment business provides Bain with a challenge.

"LIVE is on a much smaller scale than the other companies it's fixed up," says Cesinger, "and they baven't picked an easy target. But Bain is no fly-by-nigbt operation."

EXECUTIVE TURNTABLE



CLYNE



LUSK

DISTRIBUTION. **George Clyne** is promoted to senior VP of finance and administration at BMG Distribution in New York. He was VP of finance and administration.

Navarre Corp. in Minneapolis names **Rick Vick** director of merchandising. He was merchandise manager.

Jennifer Forest is named manager of production at Capitol Records in Los Angeles. She was accounts manager at Graphics Plus.

MANUFACTURING. Allied Digital Technologies in San Francisco appoints **Keith Eckhardt** VP of sales/West Coast. He was VP of new business development at Touchscreen Media Group.

RELATED FIELDS. **Alice H. Lusk** is named senior VP and chief technology officer at Universal Studios in Universal City, Calif. She was senior VP of the business solutions group at NCR Corp.

Matt Walker is named senior VP of music at Fox Music in Los Angeles. He was senior VP of music at Walt Disney Motion Picture Group.

Michael DiPasquale is named senior VP of finance and operations at Rainbow Media Holdings Inc. in Woodbury, N.Y. He was VP of finance.

Music Marketing Network in New York appoints **Bill Schacht** account executive. He was editor in chief of Concrete Marketing's F magazine.

Muzak in Raleigh, N.C., appoints **David Moore** GM of the direct broadcast satellite division. He was a satellite industry consultant.

Trimark Pictures in Santa Monica, Calif., appoints **Julianne Kelley** director of music. She was music coordinator at PolyGram Filmed Entertainment.

newsline...

HANDLEMAN, the largest rackjobber of recorded music, reports that music sales rose 7% in the first fiscal quarter to $127.4 million from $118.9 million in the same period a year ago. The Troy, Mich.-based company attributes the increase to the "strength of best-selling items" in the quarter compared with a year ago.

Video ssles declined 54% to $19.1 million from $41.6 million last year because of "lower sales of megahit titles, as well as continuing increases in direct purchases of video products from manufacturers by some mass merchants." Book sales fell 16% to $12.3 million, and personal computer software sales were down 8% to $7.1 million.

The company's North Coast Entertainment subsidiary, which includes proprietary music and video labels, showed a sales decrease of 14% to $22.8 million due to "the timing and level of customer promotional activities and general softness in the video market."

But the company's gross profit margin rose to 23.7% from 22.5% s year ago because of increased music sales and reduced sales of low-margin megahit videos. Overall, Handleman reports a net loss of $6.4 million on $209 million in sales for the three months that ended Aug. 2, compared with a loss of $8.2 million on $225 million in sales a year ago.

IMAGE ENTERTAINMENT, the laserdisc distributor, reports a net loss of $191,000 in the first fiscal quarter on a 15.9% decline in sales to $16.9 million. A year ago, the Chatsworth, Calif.-based company posted a net profit of $606,000 on $20.1 million in sales. The company says that "financial difficulties experienced by several of its largest customers [including Alliance Entertainment and Montgomery Ward, which are operating under Chapter 11 bankruptcy protection] and the speculation, anticipation, and uncertainty preceding and following the March 1997 launch of DVD software" have negatively affected laserdisc sales. Image says it increased its provision for slow-moving inventory by $500,000 during the quarter.

The company is hoping to counteract the trends by releasing its own licensed DVD titles and by aggressively pursuing additional laserdisc rights. The latest deal, announced last month, was an exclusive laserdisc distribution agreement with Warner Home Video.

K-TEL INTERNATIONAL says that its shareholders accepted an offer by Platinum Entertainment to buy K-tel's worldwide music operations for $35 million. Platinum is acquiring the stock of two subsidiaries, K-tel International (USA) and Dominion Entertainment. K-tel will retain its music assets in Eastern and Western Europe and receive licenses to distribute overseas the products released by Platinum.

BARNES & NOBLE, operator of 454 superstores selling books and music, says that sales from superstores open more than a year rose 10.6% in the second fiscal quarter from the year before. Superstore revenue increased 26% to $503.6 million from $399.1 million.

The New York-based company notes that although merchandise inventory rose 7% to $733.3 million as of Aug. 2, borrowings under the revolving credit facility dropped 27% to $80.5 million at that date.

During the quarter the retailer opened 14 and closed six Barnes & Noble superstores and closed eight B. Dalton mall stores. Overall, the company reports a net loss of $1.3 million on $617.7 million in revenue, compared with a net loss of $2.7 million on $524.3 million in revenue the year before.

ALLIED DIGITAL TECHNOLOGIES is expanding its duplication capabilities in a three-month program that will enable the company to increase CD production by 15%. Hauppauge, N.Y.-based Allied says it is "responding to constantly increasing demand."

MOOVIES, the operator and franchiser of 313 video stores, reports a net loss of $1.7 million on revenue of $27.5 million in the second fiscal quarter, which ended June 30, compared with a profit of $591,000 on $18.3 million in revenue in the same period last year. The loss this year included a $1.5 million pretax charge for a "reduction in the company's growth plans."

The increase in revenue came from the addition of new stores, as sales from stores open at least a year fell 5.5% in the quarter. Moovies attributes the decline to weaker new video releases, competition from other growing chains, and "overall industry softness." In July, Video Update announced that it would acquire Moovies in a stock merger. The deal is expected to close this year.

CINERGI PICTURES ENTERTAINMENT, a movie production company, reports that its net loss widened to $7.7 million in the second fiscal quarter from $716,000 the year before. Revenue fell 24.2% to $17 million from $22.4 million. During the quarter, the Santa Monica, Calif.-based company booked most of its revenue from the domestic home video release of "Evita." Cinergi has announced that it is selling most of its film assets to Walt Disney Co.



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ITA, The International Recording Media Association, is a 27-year old industry trade association with 450 member companies throughout the world. Members include magnetic and optical recording media manufacturers, program rights holders, recording and playback equipment manufacturers and audio and video duplicators.

Musicland, Suppliers Close To Deal On Credit Terms

ALL TOGETHER NOW: The Musicland Group and its holdout major suppliers are on the verge of settling their disagreement over credit terms that will be available to the chain over the holidays. According to sources, the five majors individually will extend Musiclsnd a credit line for the holiday selling season that will be up to 20% above what the chain owes each of them as of Aug. 31. As part of that agreement, Musicland will begin payback of the amount owed from February, when the company began a stand-still agreement with suppliers. Each major will likely arrange its own specific terms before the deals are concluded.

Payment is expected to be completed by Dec. 11, the same day that Musicland is supposed to make a $20 million paydown in its revolving credit facility as well as the final installment for the payment scheme accepted by most suppliers in early August.

While Dec. 11 looks like it will be a busy day for Musicland's CFO **Keith Benson**, sources suggest that in the deal just cut, there is a mechanism for returns whereby Musicland could extend final reconciliation of the amount due from the stand-still agreement of February 1997 to February 1998.

If the terms are agreed to, as seemed likely at press time, the trade is compromising by giving up its demand for security on the new credit—while Musicland will have to make due with considerably less than the amount of credit it had been asking for.

Musicland executives were unavailable for comment.

NOISY NOISE: Over the past two weeks there has been quite a to-do about a story appearing in HFN, a retail trade magazine, asserting that Best Buy is pulling out of the music business. **Laurie Bauer**, a spokeswoman for Best Buy, says the story is completely false: "We have no intentions of getting out of the music business."

CELEBRATE: Last month, Harmony House celebrated its 50th anniversary in grand style, according to industry attendees. The event included a video preaentation that showed vintage clips of founder **Carl Thom**, who passed away in 1994, and **Bill Thom**, chain president, as well as other long-time staff members and long-term vendor partners, including BMG's **Bob Bean**. Also, to help celebrate the event, the chain prepared a program designed like a high-school yearbook, with photos of staffers and label sales and distribution executives from their teenage years. Retail Track was unable to attend the event, so I turned to someone who knows a little about parties to get his take on the event. **Esa Katajamki**, Rhino's Midwest regional manager, says the party was "top-shelf. I can't say that I have been to a more lavish affair since I've been in the record business. Someone told me that this is the way that parties use to be, but that was before my time. Harmony House didn't miss a trick."

Katajamki reports that **All-4-One** and **Bill Mann** were among the performers, and by the "time

(Continued on page 82)

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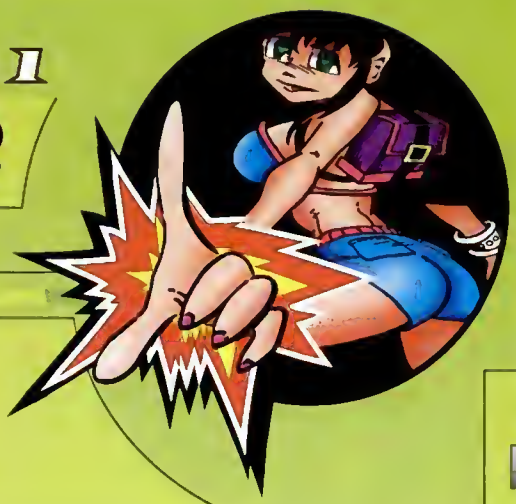
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RETAIL TRACK

(Continued from page 80)

the Mothership [George Clinton] hit the stage, the place was rocking."

In addition to the recording acts, Katajamki reports seeing former Detroit Piston **Bill Laimbeer** and **Ric Ocasek** among the luminaries attending the event. I wondered what Ocasek was doing at the party, and Katajamaki implied that only an idiot couldn't see the connection. "Ocasek use to be in the Cars, and what is Detroit known for?" Oh.

AND THE ENVELOPE PLEASE: At the National Record Mart convention, the chain gave out performance awards for 1996 and '97. For fiscal '96, **Rick Genova**, who manages store No. 89 in Youngstown, Ohio, won gold medal awards for the highest sales increase in dollars and in percentage. For fiscal '97, the gold medal for the highest sales increase in dollars went to **Keith McKeackie**, who manages store No. 81 in Cincinnati, while the highest percentage increase was won by **Bob Shahan**, who manages store No. 186 in Myrtle Beach, S.C.

The fiscal 1996 gold medal award for lowest shrinkage ratio, on a percentage basis, went to **Tom Holmes**, who runs store No. 66 in Washington, Pa.; for fiscal '97, the award goes to **Michael Shearin**, who manages store No. 213 in Denton, Texas. The fiscal '96 gold medal award for lowest shrinkage rate, on a dollar basis, went to **Reginald Rykaczewski**, who manages store No. 254 in Burrell, Pa. The fiscal '97 award goes to Shearin.

The manager of the year for 1997 is **Cynthia Terneus**, who manages the Meadowbrook store in Bridgeport, W.V. (No. 178). The district manager of the year is **John Patrick**, who oversees district No. 3, northwest Pittsburgh.

At the convention, NRM also awarded numerous service awards for tenure at the company. Those awards culminated in acknowledging the 30 years' service racked up by **George Balicky, VP of marketing extraordinaire.**

It's a good thing he received that award because, for probably the first time since he has been staging a golf tournament in conjunction with the convention, Balicky didn't pick up a golf trophy. According to sources, Balicky came up empty-handed because he was unable to pull his usual routine of rigging the tournament so that the best players in the industry are on his team.

In other Balicky news, he now calls himself a syndicated disc jockey. Balicky, under the handle of **George Blake**, has a two-hour weekly jazz program called the Jazz Café on WAMO-Pittsburgh. It can also be heard on WSFZ-Greensburg, Pa., and WKBN-Youngstown, Ohio.

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Navarre's Thump Records Deal In Trouble; Ruth Brown's Big Easy Sessions Pay Off

DECLARATIONS OF INDEPENDENTS



by Chris Morris

ON THE ROCKS: Navarre Corp.'s plan to purchase 51% of its distributed label Thump Records has apparently hit a serious bump.

Navarre, the New Hope, Minn.-based music and digital products distributor, signed a letter of intent last year to buy a majority interest in Walnut, Calif.-based Thump. Navarre president/CEO **Eric Paulson** recently told Billboard that he hoped to complete the purchase by the end of August.

However, on Aug. 27, Thump president **Bill Walker** told Declarations of Independents that the sale "doesn't look like it's gonna work." Walker declined further comment, saying cryptically, "Loose lips sink ships."

We contacted Paulson, who says, "There is nothing finalized yet. I've asked [Walker and his partner **Al Lopez**] for an extension [to complete the purchase] . . . As regrettable as it seems, it may not be possible."

Navarre's inability to complete the deal could spell bad news for the distributor on more than one front.

Several observers believe that Thump is the volume leader among Navarre's labels. The company has enjoyed great success with its series of "Low Rider" compilations (Lopez publishes the Los Angeles-based car-culture magazine from which the packages derive their title) and recently initiated a similar, potentially lucrative association with Easyriders, the leading motorcycle mag in the country.

Sources indicate that as the sale's progress reached an impasse, Thump began meeting with Universal regarding a deal.

If Thump left the Navarre family, its departure would obviously wreak havoc on the bottom line of the distributor's music operations, which accounted for only a quarter of its business in the fiscal year that ended March 31. The digital products sector was responsible for nearly 75% of its sales that year.

If Thump remains in the Navarre fold as a distributed label, the failure to conclude its purchase would still put a big crimp in Navarre's professed strategy to boost its atrophied music side.

Paulson recently told Billboard that he viewed the acquisition of proprietary interests in Navarre's labels as critical to bringing the music and digital products divisions' shares of the company's sales into balance (Billboard, Aug. 23).

To date, this approach hasn't translated into major dividends for the distributor. Last September, Navarre spent $5 million to acquire a 14.2% interest in **Walter Yetnikoff**'s start-up Velvel Records and holds a note to buy an additional 14.2% upon payment of another $5 million. Velvel, which is exclusively distributed by Navarre, has so far failed to deliver a major hit for its wholesaler.

On the brighter side, Navarre has announced that it has sealed exclusive distribution pacts with several labels. They include Durkin Hayes Publishing, a firm specializing in instrumental, orchestral, and interview-and-music "rockumentary" albums; Gold Koast Records, a new firm headed by industry vet **Ron Nadel**, which boasts Filipino star **Kuh Ledesma** among its initial signings; club-oriented imprints Groove Daddy and Groove Nation; Hawaiian firm Mo'l Records, home of island entertainer **Henry Kapono**; Salmon Music Group, headed by former CBS Records exec **Walter Winnick**, which will soon issue new albums by former Cold Chillin' acts **DJ Polo** and **Roxanne Shanté**; and Unison Music Distribution and Word Nashville, divisions of Christian music power Word Entertainment.

QUICK HITS: Kat's Eye Records is bowing with a distribution deal with Unity Entertainment via RED Distribution. Former Warner Bros. and Motown exec **Oscar Fields** and pro-

(Continued on next page)



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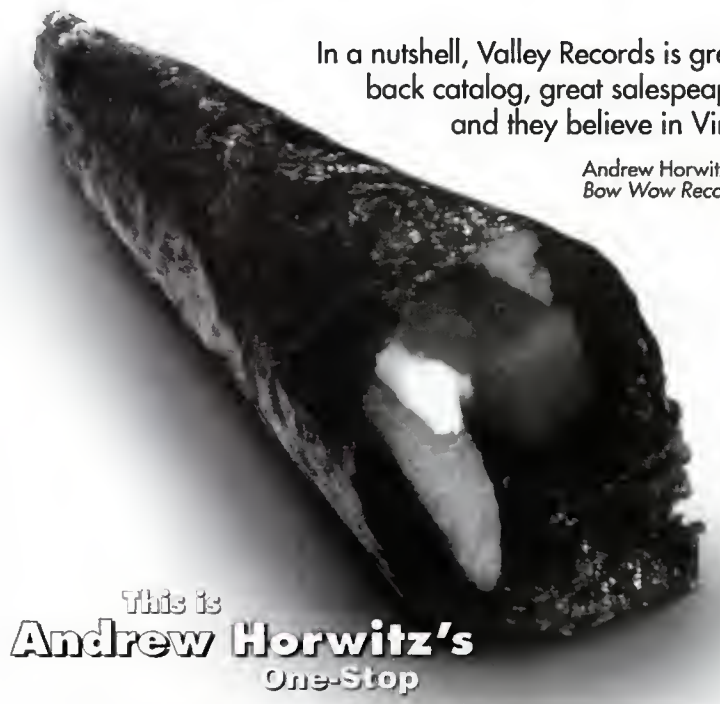
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EMI-Capitol Makes 'Casper' Set Friendly To Youth



by Moira McCormick

TUNES FOR A FRIENDLY GHOST: EMI-Capitol Entertainment Properties is targeting two youthful age groups with its promotional campaign for "Casper: A Spirited Beginning," which company executive VP **Phil Sandhaus** describes as the first major-label soundtrack for a direct-to-video, feature-length film sequel. One group—preteens and teens—Sandhaus says, will be drawn by the contemporary acts appearing on the soundtrack, like **the Backstreet Boys, Supergrass,** and **Bia.** The other group is children under 12, "who are into Casper the Friendly Ghost as an icon, a movie hook, and cartoon character." A cross-promoted consumer rebate is part of the overall marketing.

"Casper: A Spirited Beginning" is the sequel to the 1995 theatrical release "Casper," which Sandhaus notes had a worldwide box-office take of $200 million. For the new video release, Fox has launched "a full $30 million theatrical-style marketing campaign," he says. Fox is slated to ship more than 4.6 million copies of the video.

The set also marks the first time that EMI-Capitol Entertainment Properties is working with Saban Records to market a release.

"Casper: A Spirited Beginning—The Soundtrack" was released Aug. 26; the video debuts on 20th Century Fox Home Entertainment Tuesday (9). The first single is "Love Sensation" by Virgin Records act **911,** which Sandhaus describes as "very much an uptempo pop/dance track, performed by good-looking British guys. Their [debut] album won't be out in the U.S. until November; the only [domestic] album on which you can currently find this song is the 'Casper' soundtrack."

"Love Sensation" has done well worldwide in the six to nine months it has been available overseas, Sandhaus says. "Virgin is working the single here at crossover and dance radio, and a remixed version of the track has been serviced to clubs." Sandhaus adds that "Love Sensation" has been added to R&B, pop, and dance stations in New York; New Orleans; Philadelphia; Boston; Cleveland; Providence, R.I.; and Hartford, Conn.

Teens and preteens are being exposed to the soundtrack through radio airplay, the video format, and a videoclip featuring footage from "Casper: A Spirited Beginning," which stars **Steve Guttenberg** and **Lori Laughlin,** with cameos by **Rodney Dangerfield** and **Sherman Helmsley.** The soundtrack features, in addition to selections by the previously named acts, the "Casper" theme song performed jointly by **KC & the Sunshine Band** and **Kool & the Gang** featuring **JT Taylor; I.R.S.** act **Shampoo**'s "Delicious"; "Spooky Madness" by lounge combo **Big Bad Voodoo Daddy**; "No One Lives Forever" by MCA's **Oingo Boingo**; and **Bobby McFerrin**'s late '50s hit "Don't Worry Be Happy." Also included are tracks by **C.T.F.G., Whitey Don,** and **Ellen ten Damme.** "We're looking to do TV appearances with some of the artists on shows that feature music, like **Leno**'s and **Rosie O'Donnell**'s," says Sandhaus.

To reach the under-12 audience, the Fox Kids television and radio networks will stage contests and

(Continued on page 86)

Billboard® SEPTEMBER 13, 1997

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

ducer **Spencer Proffer** are serving as consultants to the label. Kat's Eye's first acts include R&B vocalist **Saison** and vocal group **IV Exclusive**. New York–based Blues Planet Records makes its debut Tuesday (9) with albums by ex-**Muddy Waters** harp wizard **Paul Oscher** and longtime **Howlin' Wolf** guitarist **Hubert Sumlin** . . . Tempe, Ariz.–based rock indie Pavement Music is making an incursion into the rap market with a three-year distribution deal with Miami's South Boy Records. The association will commence with the Nov. 11 release of Florida rapper **Kenny Flyy**'s debut album, "My God" . . . Coconut Grove Records, the Miami-based Polynesian music label that is the home of top Hawaiian act **Hapa,** has inked an exclusive U.S. distribution deal with the REP Co.

FLAG WAVING: R&B diva **Ruth Brown** has been having not too shabby a year.

First, Brown won top prize in the coveted Ralph J. Gleason Awards, which honor the best music books of the year, for her 1996 autobiography "Miss Rhythm." She says she was "amazed" to receive the honor.

On Aug. 28, she completed a two-week engagement at New York's Rainbow and Stars that was greeted by rave reviews and packed houses.

"It has been incredible," she says of her club stint. "It took me a couple of hours to come down off this cloud."

And now, Brown has released a dazzling new album, "R+B=Ruth Brown," on Rounder's Bullseye Blues imprint.

Although Brown has been recording since 1949, when Atlantic Records launched here on a hitmaking career, she had never recorded in New Orleans until the sessions for her current release (though she was a frequent visitor to the city during the era when **Fats Domino** and **Dave Bartholomew** were tearing up the town).

"I paid attention to what [producer] **Scott [Billington]** was doing, because I'm a big **Johnny Adams** fan," says Brown. She adds that Billington's live-in-the-studio style was ideal for her.

"I cannot sing to a track, because it inhibits me," she says. "We went down there [and recorded live] over fried chicken and some fish. It's amazing how close [Billington] came to what I'm about."

For the sessions, Billington enlisted arrangers **Wardell Quezergue** and **Victor Goines**; a big band that included such star players as guitarist **Duke Robillard** and trombonist **Delfeayo Marsalis**; and such guest stars as **Adams, Bonnie Raitt,** and **Clarence "Gatemouth" Brown.**

Adams and Brown duet on "I Don't Know," a tune Brown used to perform with **Billy Eckstine** when she was with the **Count Basie** band in the '40s. "I always remembered the fun we had with that song," she says.

Raitt and Brown exchange sassy repartee on the old **Jimmy Lunceford** number "I'm Gonna Move To The Outskirts Of Town." Brown says of Raitt, "We've been friends, and she's one of the younger generation I have great respect for . . . She made the attempt to keep [veteran R&B performers] visible."

"Gatemouth" Brown's appearance on "False Friend Blues" represents a decades-spanning reunion. The guitarist/violinist played backup with **Amos Milburn** on Brown's first demo for Atlantic in the late '40s. "Here he is again, as wonderful as ever," she says.

With a sparkling new record in the racks, the 69-year-old singer will soon be in L.A. to meet with director **Allan Arkush,** who will film "Miss Rhythm" for a Showtime cable movie. Producer **Spencer Proffer** will supervise the music.



Billboard® Top Kid Audio™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			★★★ NO. 1 ★★★	
1	1	67	**VARIOUS ARTISTS ▲** WALT DISNEY 60505 (0 98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
2	3	84	**SING-ALONG ●** WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
3	2	106	**VARIOUS ARTISTS ▲** WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
4	4	14	**READ-ALONG** WALT DISNEY 60287 (6.98 Cassette)	HERCULES
5	5	106	**VARIOUS ARTISTS ●** WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
6	6	42	**VARIOUS ARTISTS** WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
7	7	84	**VARIOUS ARTISTS** WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
8	9	52	**VARIOUS ARTISTS ▲** WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
9	7	8	**VARIOUS ARTISTS** WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
10	11	61	**VARIOUS ARTISTS** WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
11	10	24	**THE SIMPSONS** RHINO 72723 (10.98/15.98)	SONGS IN THE KEY OF SPRINGFIELD
12	12	106	**BARNEY ▲** BARNEY MUSIC/S&K 2711/S.EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
13	13	93	**KENNY LOGGINS ▲** SONY WONDER 67674/COLUMBIA (9.98 Q/13.98)	RETURN TO POOH CORNER
14	18	2	**KATHIE LEE GIFFORD** WALT DISNEY 60619 (6.98/13.98)	POOH'S GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE TOY STORY
15	16	89	**READ-ALONG ▲** WALT DISNEY 60265 (6.98 Cassette)	
16	15	73	**VARIOUS ARTISTS** WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
17	17	14	**SING-ALONG** WALT DISNEY 60925 (10.98 Cassette)	HERCULES
18	19	9	**READ-ALONG** WALT DISNEY 60229 (6.98 Cassette)	WINNIE THE POOH & THE HONEY TREE
19	20	9	**READ-ALONG** WALT DISNEY 60231 (6.98 Cassette)	WINNIE THE POOH & TIGGER TOO
20	14	63	**READ-ALONG ▲** WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
21	25	45	**READ-ALONG** WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
22	21	87	**CEDARMONT KIDS CLASSICS** BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
23	22	61	**BARNEY ▲** BARNEY MUSIC/S&K 2833/S.EMI (9.98/16.98)	BARNEY'S FAVORITES VOLUME 2
24	RE-ENTRY		**SING-ALONG** WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
25	RE-ENTRY		**VARIOUS ARTISTS ▲** WALT DISNEY 60740 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 3

Children's recordings. original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs packaged. Multi-album sets are counted as one unit. ◆ Nielsen Video year-to-date sales of video cassettes and CD prices for RMG and YBA labels, are suggested lists. Taxe prices marked EU, and all other CD prices, are equivalent prices. which are projected from wholesale prices. © 1997 Billboard/BPI Communications, Inc. and SoundScan, Inc.







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Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SEE LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★★ NO. 1 ★★		
1	3	SOUNDTRACK ▲ RSO 828 236-2/POLYGRAM (10.98/13.98)	GREASE 20th anniversary edition	217
2	2	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 422-512 994-2/ARIST (10.98/17.98)	LEGEND	429
3	4	FLEETWOOD MAC ▲ WARNER BROS. 23801-2/WARNER (5.98/10.98)	GREATEST HITS	264
4	6	SUBLIME ● GASOLINE ALLEY 11474-2/MCA (7.98/12.98)	40 OZ. TO FREEDOM	64
5	5	PINK FLOYD ▲ CAPITOL 46001-2/CAPITOL (10.98/16.98)	DARK SIDE OF THE MOON	1067
6	7	METALLICA ▲ ELEKTRA 61109-2/ELEKTRA (10.98/16.98)	METALLICA	316
7	10	ALANIS MORISSETTE ▲ MAVERICK 47100-2/REPRISE/WARNER BROS. (12.98/15.98)	JAGGED LITTLE PILL	116
8	8	SARAH MCLACHLAN ▲ NETTWERK 30064-2/ARISTA (12.98/15.98)	FUMBLING TOWARDS ECSTASY	155
9	9	JAMES TAYLOR ▲ WARNER BROS. 3117-2 (9.98/13.98)	GREATEST HITS	358
10	7	FLEETWOOD MAC ▲ WARNER BROS. 3010-2 (9.98/13.98)	RUMOURS	139
11	13	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (11.98/15.98)	JOCK JAMS VOL. 1	110
12	11	JIMMY BUFFETT ▲ MCA 5653-2 (7.98/12.98)	SONGS YOU KNOW BY HEART	314
13	12	BEASTIE BOYS ▲ DEF JAM 47 0000-2/CAPITOL (7.98/12.98)	LICENSED TO ILL	313
14	14	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 46001-2/CAPITOL (10.98/16.98)	GREATEST HITS	149
15	15	GARTH BROOKS ▲ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	142
16	20	EAGLES ▲ GEFFEN 24739-2 (12.98/17.98)	HELL FREEZES OVER	147
17	19	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10913-2 (10.98/17.98)	GREATEST HITS	189
18	17	DAVE MATTHEWS BAND ▲ RCA 66448-2 (10.98/15.98)	UNDER THE TABLE AND DREAMING	154
19	16	311 ▲ CAPRICORN 86063/MERCURY (11.98/17.98)	311	78
20	26	WU-TANG CLAN ▲ LOUD 66604-2/RCA (12.98/18.98)	ENTER THE WU-TANG (36 CHAMBERS)	58
21	18	BONE THUGS-N-HARMONY ▲ BTNHRESD 0020/BIGGAHUTY (12.98/15.98)	E. 1999 ETERNAL	110
22	25	VAN MORRISON ▲ POLYDOR 314 511 770-2/MAN (10.98/17.98)	THE BEST OF VAN MORRISON	352
23	24	JIMI HENDRIX ▲ MCA 33825/MCA (11.98/17.98)	THE ULTIMATE EXPERIENCE	194
24	21	BUSH ▲ TRAUMA 75231/INTERSCOPE (10.98/16.98)	SIXTEEN STONE	138
25	28	RAGE AGAINST THE MACHINE ▲ EPIC 66240-2/EPIC (10.98/15.98)	RAGE AGAINST THE MACHINE	154
26	32	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 24710-2 (9.98/13.98)	CHRONICLE VOL. 1	234
27	30	METALLICA ▲ ELEKTRA 61049-2/ELEKTRA (10.98/16.98)	...AND JUSTICE FOR ALL	389
28	27	PINK FLOYD ▲ COLUMBIA 36454/SRC (15.98 EQ/21.98)	THE WALL	453
29	31	JOURNEY ▲ COLUMBIA 46683 (9.98 EQ/13.98)	JOURNEY'S GREATEST HITS	417
30	29	BILLY JOEL ▲ COLUMBIA 31727 (15.98 EQ/21.98)	GREATEST HITS VOL. I & II	207
31	36	SHANIA TWAIN ▲ MERCURY 532806 (11.98 EQ/15.98)	THE WOMAN IN ME	131
32	44	2PAC ▲ INTERSCOPE 69429/PRIORITY (12.98/18.98)	ME AGAINST THE WORLD	89
33	34	BRUCE SPRINGSTEEN ▲ COLUMBIA 67260 (12.98 EQ/18.98)	GREATEST HITS	57
34	23	ENIGMA ▲ CHARISMA 46774/VIRGIN (10.98/16.98)	MCMXC A.D.	323
35	—	VARIOUS ARTISTS ▲ WALT DISNEY 60925 (10.98/15.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	38
36	38	SOUNDTRACK ▲ COLUMBIA 82021 (11.98/17.98)	TOP GUN	242
37	39	AEROSMITH ▲ GEFFEN 24738-2 (12.98/17.98)	BIG ONES	64
38	66	QUEEN ▲ HOLLYWOOD 61215 (10.98/17.98)	GREATEST HITS	244
39	37	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/13.98)	GREATEST HITS 1974-78	324
40	43	METALLICA ▲ MEGAFORCE 60009/ELEKTRA (10.98/16.98)	RIDE THE LIGHTNING	343
41	35	GUNS N' ROSES ▲ GEFFEN 24148-2 (7.98/12.98)	APPETITE FOR DESTRUCTION	333
42	45	JANIS JOPLIN ▲ COLUMBIA 36710 (9.98 EQ/13.98)	GREATEST HITS	278
43	49	CELINE DION ▲ 550 MUSIC 67583/SRC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	184
44	47	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98)	KORN	75
45	48	ABBA ▲ POLYDOR 517707/MAN (10.98/17.98)	GOLD	142
46	50	METALLICA ▲ ELEKTRA 60124/ELEKTRA (10.98/16.98)	MASTER OF PUPPETS	361
47	—	TRACY CHAPMAN ▲ ELEKTRA/EEG 61814/ELEKTRA (10.98/16.98)	TRACY CHAPMAN	104
48	—	VARIOUS ARTISTS ▲ WALT DISNEY 60926 (10.98/15.98)	CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC	54
49	41	GARTH BROOKS ▲ CAPITOL NASHVILLE 53866 (9.98/13.98)	NO FENCES	228
50	—	ESSENTIAL/ATLANTIC/ELEKTRA 61583/ERG (11.98/16.98)	JARS OF CLAY	53

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums chart. ▲ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ● RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. "Related" indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. SRC indicates past or present Heatseeker title.
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Merchants & Marketing

CHILD'S PLAY

(Continued from page 84)

giveaways of the video and soundtrack in 80-100 markets, according to Sandhaus. "The Fox Kids Countdown" alone, he notes, reaches 3 million kids under 12 every Sunday morning.

Sandhaus says the soundtrack packaging itself provides an extra purchasing incentive for younger kids. "We've done a limited-edition 3D lenticular cover on the CD and cassette with Casper and three other ghost characters from the film.

"It moves in four different directions when you tilt the package," he continues. "Since we're positioned the soundtrack at toy stores, as well as in children's sections at traditional record retail, it's [eye-catching and thus] an impulse buy for parents and kids. From a kid's standpoint, the soundtrack acts almost as a toy in its own right."

The aforementioned consumer rebate consists of coupons packed in every "Casper: A Spirited Beginning" video box, good for $3 off the CD and $2 off cassette purchases of the soundtrack. Returning the favor, a barst promoting the availability of the home video is located on the cover of the soundtrack package. Other promotional efforts include cross-tagging the soundtrack on print ads Fox is running in USA Weekend and Entertainment Weekly.

"We're exploring other opportunities, like radio advertising behind the 911 track on top 40, crossover, and dance radio, where appropriate," says Sandhaus. The current push is expected to carry the soundtrack into the Halloween season, at which point further marketing plans will be put into action.

CLASSICAL GAS: The Children's Group of Pickering, Ontario, is offering six of its seven award-winning "Classical Kids" recordings as a pair of three-disk boxed sets. Called "The Classical Kids Music Box," each of the two volumes is $49.98 for CDs and $27.98 for cassettes. Volume one contains "Beethoven Lives Upstairs," "Vivaldi's Ring Of Mystery," and "Hallelujah Handel!" Volume two contains "Mozart's Magic Fantasy," "Tchaikovsky Discovers America," and "Mr. Bach Comes To Call." The Children's Group is offering three copies of each volume to radio stations that run either of specialty versions of Classical Kids programs; a Children's Group representative says the free "Music Boxes" can be used for "premium bonuses."

Upcoming Sept. 16 from the Children's Group is a three-CD set called "The Mozart Effect: Music For Children Vols. 1-3."

Assistance in preparing this column was provided by Catherine Applefield Olson.



BEGIN HERE

LATEST EVENTS FROM EMI'S FIRST CENTURY IN MUSIC.

1897 — Founding of The Gramophone Company and The Columbia Gramophone Company which merge as Electric and Musical Industries Ltd.

1902 — Fred Gaisberg, the architect of A&R production and engineering, records Italian tenor Enrico Caruso, who becomes the first international recording star.

1926 — Fourteen-year-old Ernest Lough's "Hear My Prayer" is the company's first million seller. Rumours of the lad's death spread promptly.

1931 — EMI spends £100,000 to convert a London mansion into Abbey Road Studios.

1955 — Capitol Records is acquired by EMI for a then-unheard-of $8.5 Million.

1962 — After recording "Please Please Me" for Parlophone, George Martin tells the Beatles, "Gentlemen, you've just recorded your first number one record."

1973 — Pink Floyd's Dark Side of the Moon debuts, beginning its record-holding residency on the Billboard album charts.

1992 — Virgin, the world's leading independent record company, joins the EMI fold.

1997 — The Sale of the Century celebrates EMI's centenary with an unprecedented retail sale and $100,000 consumer sweepstakes.

A Party Favor For You
Clip and fax this strip, with your name and mailing address, to 913.492.1294 by Friday, September 19, 1997 to be entered in a random drawing for the collectible book Hit The First 100 Years.

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Lonesome No More. Edward James Olmos, left, gets chummy with Baker & Taylor Video executive VP Stan Meyers at a Video Software Dealers Assn. dinner hosted by Cabin Fever Entertainment to promote the release of the "Lonesome Dove Trilogy," based on the Larry McMurtry books. Olmos stars in the prequel, "Dead Man's Walk." "Lonesome Dove" and its sequel, "Streets Of Laredo," complete the multi-cassette boxed set, which includes a soundtrack CD.

More Jazz Titles Bopping Into Retail

'Umbrellas,' 'Story' Box Among Many Titles

■ BY DREW WHEELER

NEW YORK—Duke Ellington's immortal theorem states, "It don't mean a thing if it ain't got that swing." Jazz programming on home video has indeed got that swing, but does it mean a thing to retailers?

Some detect a trend, kicked off by Fox Lorber Home Video, which earlier this year released for rental "The Umbrellas Of Cherbourg," the "jazz opera" with music by Michel Legrand. Says David Bleiler, sell-through buyer for the seven-store TLA Video in Philadelphia, "When that comes down in price, boy, am I going to buy heavy."

BMG Video hopes that consumers will be in a syncopated state of mind for the holidays, with the six-cassette boxed set titled "The Story Of Jazz." Priced at $79.98 and due for release Oct. 21, it compiles BMG's "Masters Of American Music" documentary series: "Swingin' The Blues: Count Basie," "Thelonious Monk: American Composer," "Sarah Vaughan: The Divine One," "The World According To John Coltrane," "The Story Of Jazz," and "Bluesland: A Portrait In American Music." (Titles sell for $19.98 each.)

One performer appearing in "The Story Of Jazz" is pianist Randy Weston, who contributed such compositions as "Hi-Fly" and "Little Niles" to the canon of modern jazz standards. "I think that home videos start to open the door, plus it's a great history of America," he says. "This is a history of jazz itself, which few people know about. So I think that home video's extremely important. It's a very important process in education and culture that people understand the contribution of Louis Armstrong—up to today."

Michelle Fiddler, video director of marketing for BMG, calls the release "an all-encompassing jazz retrospective." Asked whether she's concerned that jazz consumers may steer clear of the boxed set if they've already bought the individual titles, Fiddler replies, "Not terribly. I'm sure there are people who own a few of them who won't go ahead and buy the boxed set. But I think for the majority, this is the first time people are seeing them with any significant placement at retail and with any significant marketing and promotion."



BMG Video's "The Story Of Jazz" groups six previously released cassettes in a single boxed set.

BMG plans to advertise in Jazziz and Jazz Times magazines and Ticketmaster's Live publication. Inserts promoting the set will accompany the orders of Ticketmaster customers buying jazz concert tickets. But TLA's Bleiler isn't sure the release will travel well. "It sounds like something I might try for the New York store," he says. "With the Philly area, I might be a little more reserved about it."

Tower Video product manager Cliff

(Continued on page 89)

Risks In Disney's Subliminal Suit Settlement; Playboy Not Shy With DVD

PICTURE THIS



by Seth Goldstein

SEXY DISNEY: The column you are about to read is subliminally challenged. Nothing's written between the lines. We say this to distinguish ourselves from an Arkansas lawsuit filed against Disney and its distribution subsidiary, Buena Vista Home Video.

A key portion of the action, which accused Buena Vista of marketing movies with hidden sexual content offensive to children, was upheld by a U.S. District Court judge in Fayetteville, Ark. He left standing the plaintiff's contention that three Disney videos, including box art, contain offensive or morally unfit images or messages. The next step would have been a trial on an issue that periodically has dogged Disney. Its cartoon features, dominating as they do the sell-through business, are easy targets for the litigious-minded.

But the studio decided not to go head-to-head. Shortly after judge **Franklin Waters** issued his Aug. 19 opinion, Buena Vista and plaintiff **Janet Gilmer** made their peace out of court. "It's over and done with," says an employee of Fayetteville lawyer **Thomas Mars**, who represented Gilmer. "We've had a little bit of a settlement." She wouldn't comment further, and neither Mars nor co-counsel **Ken Shemin** returned calls.

The matter is closed—in this venue. However, a movie industry source notes that because Gilmer got as far as she did, copycat suits could arise elsewhere, holding Disney movies hostage in return for other out-of-court deals.

Gilmer's case rested on a major contradiction that any constitutional lawyer would love. To be accused of wrongdoing, the Disney movies in question, "The Little Mermaid," "The Lion King," and "The Fox And The Hound," had to hide the sexual content in gestures and symbols. Anything overt is protected by the First Amendment, so the more obscure the transgressions, the stronger, apparently, the argument.

The plaintiff, who was also seeking class-action status, alleged the following: (1) The front cover of "The Little Mermaid" box contains a depiction of an erect penis on one of the spires of the castle drawn between the two main characters; (2) the widow in "The Fox And The Hound" is shown "giving the finger" to the camera after picking up Tod, the fox; and (3) a cloud of milkweed particles form the word "sex" in the sky above one of the characters in "The Lion King." Showing she wasn't alone, Gilmer submitted (under seal) more than 2,000 exhibits, most of them letters written to Buena Vista regarding the threesome and the company's responses.

Judge Waters threw out the bulk of Gilmer's claims involving invasion of privacy, common law fraud, breach of warranties, and negligence. But he refused to dismiss the existence and impact of subliminal images, which, Waters noted, have been afforded "less First Amendment protection" than something perceptible. Waters agreed Gilmer had grounds to argue that Buena Vista promoted the titles as suitable for viewing by children "despite its knowledge at the time that the videos contained subliminal messages."

Waters continued: "These allegations are sufficient to withstand a motion to dismiss even under the cases relied on by defendants . . . Whether the plaintiff can withstand a properly supported summary judgment motion will be determined at a later point in time." Buena Vista determined it was better not to wait.

FOCUSED: Playboy Home Video's first DVD titles already are doing better "than the typical laserdisc title," says senior VP/GM **Barry Leshtz**. He expects to market 15-20 in the first year, like other independents taking advantage of the opening left by the holdout studios.

"It's great that everyone's not in it now," Leshtz adds. Image Entertainment, which has its own DVD plans, is handling distribution. Once Playboy gets a better feel of demand, Leshtz plans to ship as many as four DVD titles a month. That point of departure should be reached by year's end.

None of this takes away from the time and effort Playboy spends on VHS. Subject matter still limits retail exposure. "It's much harder than putting out something and taking orders," says Leshtz, taking note of the ease with which studio movies get on shelves. Over the past 18 months, Playboy has developed an easy-ordering strategy—a subscription service that has every distributor participating. They currently reach 4,000-5,000 outlets. Titles arrive unless Playboy is notified otherwise.

Leshtz maintains, "It's the most effective [thing] we've done in the 10 years I've been here. Nobody's ever said, 'I don't want that month.' " The results are reflected in a 15%-20% gain in wholesaler orders during the past year. It has also helped that, by pre-selling, Playboy avoids taking expensive ads in distributors' mailers.

The offer, although meant for distributors, was pitched to retailers attending the July Video Software Dealers Assn. Convention in Las Vegas in an effort to build quality grass-roots support. Leshtz thinks it's working: "It's becoming easier to sell to people who carry [Playboy selections]." But, he acknowledges, the battle to bring in new accounts has become more difficult in the face of continued retail consolidation. "Absolutely, the base is shrinking," Leshtz says. "We're running harder to stay in place."

Fox Pays Homage To Homer With 'Simpsons' Vids, Huge Campaign

■ BY JIM BESSMAN

NEW YORK—In time for the ninth season of the longest-running primetime animated series, 20th Century Fox Home Entertainment is releasing vintage episodes of "The Simpsons" alongside a massive cross-promotion campaign. Among the partners is Fox Interactive, which is releasing a CD-ROM titled "The Simpsons: Virtual Springfield," along with a contest giving away an actual house built to match the Simpson family's cartoon home. The attendant hoopla promises to sell lots of tapes.

Three "Best Of" tapes capture the initial "Simpsons" cachet. Each has two episodes from the debut season, along with shorts first aired in 1987 on "The Tracey Ullman Show." The paired programs are "There's No Disgrace Like Home"/"Life On The Fast Lane," "Bart The General"/"Moaning Lisa," and "The Crepes Of Wrath"/"Krusty Gets Busted." Suggested list is $9.98 per tape or $24.98 for a three-pack; street date is Sept. 16.

"We've been looking at putting them out for several years, gathering consumer research and working with [creator and executive producer] Matt Groening to make sure we release them correctly," says Fox Home Entertainment's VP of marketing Hosea Belcher. "Sixteen million people watch the show each week, and it's still critically acclaimed and as popular as ever—so there was never any need to rush it out because it was a flash-in-the-pan that would quickly get cold.

"But given the huge focus on the show this fall with the new season, all the licensees, and probably the biggest promotion TV has seen with the house giveaway, we felt it was time."

Groening, his executive producers, and Fox made the choices, says Belcher. "They're definitive episodes from the first season, the ones everybody remembers," he says. "These are really classics. When you mention them, people chuckle automatically. That's why we're calling them 'The Best Of.' "

"The Simpsons" debuted in 1987 as segments of Ullman's show on the Fox network and was expanded into a Christmas special in December 1989. It premiered as a weekly half-hour series in January 1990 with 13 episodes, then began a regular season run in the fall.

"It's almost a different show now,"

(Continued on page 90)

East Coast Vid Show Nos. Creep Up On VSDA

LOOKING EAST: After years of playing second fiddle to the Video Software Dealers Assn. (VSDA) Convention, the East Coast Video Show is on the verge of becoming an equal partner in the video trade show arena.

The ninth annual East Coast confab will take place Oct. 7-9 at the new Atlantic City (N.J.) Convention Center. Previously, the show had been held at Atlantic City's Trump Taj Mahal.

"We've been a hotel show for quite a while, and this will be the first year that we'll be in a state-of-the-art facility," says Exposon Management Assn.'s **Diane Stone**, show director. "The exhibit floor and studio presence will be larger this year."

The attendance also will be larger. Exposon has announced a 25% increase in pre-registration over last year. In 1995, attendance at the show was more than 6,300 retailers, and in 1996, attendance jumped to more than 8,200.

Stone wouldn't predict how many retailers, suppliers, and distributors would attend this year's show, though. She adds that the goal isn't to beat VSDA's attendance, which was reported at 12,000 (including exhibitor staff) at July's Las Vegas gathering.

"We've been consistently building the East Coast show into a stronger event year after year," says Stone. "There's no goal on my wall to beat VSDA's attendance numbers."

Stone says the East Coast show differs from VSDA, and she doesn't like to compare the two. "Our show is not an event that is positioned for Wall Street," she says. "It's a trade show about doing business, and the media doesn't look to this to define the industry."

For example, attendees won't hear a state-of-the-industry address but will get information about basic business issues, such as marketing and merchandising. This year's confab features 17 business seminars, with topics ranging from how to make buying decisions to how to hire good employees.

Attendees will also get a look at DVD. A rental kiosk that PolyGram Video has been selling into retail for the past several months will be available for hands-on training.

"In the trade we've been DVD'd to death," says Stone, "but this session will focus on how retailers can sell it to consumers, because how much do they really know about this new technology?"

Stone says the show has always had a "roll up your sleeves" and get-down-to-business attitude. "Everything we offer is positioned to help video retailers run their business better."

In addition to the new site, other first-time offerings include studio-sponsored events and a non-video retail business seminar.

Cost of attending the East Coast Video Show is $25 per person, which provides an all-access pass to evening events and seminars. For more information, contact Exposon at 203-256-4700, extension 131.

BOX OFFICE RECOVERY: While the first half of 1997 yielded few hits, summer movies have filled empty cash registers at the box office.

According to Entertainment Data, the summer box-office take for 1997 is up 3.2% over last year. The box-office tracking firm estimates that this summer's take will be $2.15 billion. The time frame is the 15-week period from Memorial Day to Labor Day, which makes up more than 40% of the annual box-office take.

The firm attributes the increase to a steady stream of hits from May to August, including "The Lost World: Jurassic Park," "Men in Black," and "Air Force One," which combined for a box-office total of more than $600 million.

In addition, surprise hits "My Best Friend's Wedding," "Face/Off," and "George Of The Jungle" kicked in another $320 million. In 1996, the summer season started off a blustering pace with "Twister," "Mission: Impossible," and "The Rock," but no other blockbusters were released in late summer.

According to Entertainment Data, on average, six films released during the summer will achieve a box-office gross of $100 million. However, the firm points out that this year, a total of nine or 10 films have the potential to reach $100 million before their theatrical runs are finished. So far, seven films released during the summer have broken the $100 million mark.

The report is good news for video retailers who already have two summer hits in the fourth-quarter sellthrough lineup. Those include "The Lost World: Jurassic Park," "Batman & Robin," and "Men In Black."

PIPPI'S BACK: Even before the animated feature "Pippi Longstocking" hit theaters, Warner Home Video was announcing its video street date.

In fact, the film opened in limited markets Aug. 22, but the supplier put the word out Aug. 19 that the movie would be released on video Nov. 24, priced at $19.96. The minimum advertised price is $13.95.

Although studios don't usually announce the video date before the film opens, Warner feels that letting the trade know doesn't hurt films that have low box-office expectations in the first place, says a company spokeswoman.

The company used the strategy was with "The Swan Princess: Escape For Castle Mountain" and "Casa Don't Dance."

Marketing elements for "Pippi Longstocking" include a free "Pippi" doll attached to the video packaging, a $2 discount coupon good toward the purchase of select Warner titles, and a coupon worth $125 in discounts for Continental Airlines.

SHELF TALK

by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ NO. 1 ★★★					
1	1	3	PLAYBOY CELEBRITY CENTERFOLD: FARRAH FAWCETT	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
2	8	3	SPAWN	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
3	4	11	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	19.98
4	9	6	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	24.99
5	6	9	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.99
6	4	4	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
7	7	20	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1997	R	24.99
8	37	7	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo Escpario Claire Danes	1996	PG-13	14.98
9	7	7	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	14.98
10	9	66	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	14.95
11	12	9	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	NR	19.98
12	13	26	LORD OF THE DANCE ▲	PolyGram Video 4400-031893	Michael Flatley	1997	NR	14.95
13	12	20	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	24.99
14	16	RE-ENTRY	STAR WARS TRILOGY — SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	19.98
15	28	7	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PBV0811	Various Artists	1997	NR	19.98
16	13	7	ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE	Warner Reprise Video 38476	Alanis Morissette	1997	NR	19.98
17	14	NEW ▶	CATS DON'T DANCE	Warner Home Video 9473	Animated	1997	NR	19.98
18	20	28	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.98
19	26	28	I'M BOUT IT A'	No Limit Video Priority Video 53423	Master P	1997	R	14.98
20	28	9	TURBO-A POWER RANGERS MOVIE	FoxVideo 4181	Mighty Morphin Power Rangers	1996	PG	19.98
21	15	13	HAPPY GILMORE	Universal Studios Home Video 82820	Adam Sandler	1996	PG-13	14.98
22	28	7	A RUGRATS VACATION	Nickelodeon Video Paramount Home Video 837793	Animated	1997	NR	12.95
23	28	4	PLAYBOY'S BIKER BABES-HOT WHEELS & HIGH HEELS	Playboy Home Video Universal Music Video Dist. PBV0815	Various Artists	1997	NR	19.98
24	26	28	SPACE JAM	Warner Home Video 16100	Michael Jordan	1996	PG	22.95
25	NEW ▶		COURAGE UNDER FIRE	FoxVideo 1871	Denzel Washington Meg Ryan	1996	R	14.98
26	NEW ▶		DRAGONBALL Z	Bandai Entertainment Pioneer Entertainment 1329	Animated	1997	NR	14.98
27	22	28	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	L	14.98
28	28	7	BIOHUNTER	Urban Vision Entertainment 1001	Animated	1997	NR	14.95
29	21	63	GREASE ▲•	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.98
30	NEW ▶		THAT THING YOU DO!	FoxVideo 8945	Tom Hanks	1996	PG	14.98
31	30	9	ESCAPE FROM L.A.	Paramount Home Video 332493	Kurt Russell	1996	R	14.95
32	26	28	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	14.98
33	35	10	PRETTY WOMAN	Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.98
34	26	62	JURASSIC PARK ◇	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
35	37	23	DUNE •	Universal Studios Home Video 80161	Kyle MacLachlan Sting	1984	PG-13	24.98
36	28	28	PLAYBOY'S REAL COUPLES II	Playboy Home Video Universal Music Video Dist. PBV0809	Various Artists	1997	NR	19.98
37	28	37	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
38	26	7	BEAVIS & BUTT-HEAD: INNOCENCE LOST	MTV Music Television Sony Music Video 49332	Animated	1997	NR	14.98
39	RE-ENTRY		THE SECOND JUNGLE BOOK: MOWGLI & BALOO	Columbia TriStar Home Video 49330	Jamie Williams Rocky McDowell	1997	PG	14.95
40	13	24	GOODFELLAS	Warner Home Video 12039	Robert De Niro Joe Pesci	1995	R	14.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units at $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

MORE JAZZ TITLES

(Continued from page 87)

McMillan is similarly cautious. "I think we'll carry them on a limited basis," he says. "It's a rather pricey boxed set. If it sells, it'll probably move a little during the Christmas season." McMillan considers the Clint Eastwood feature about Charlie Parker, "Bird," probably the closest thing to a successful jazz title the chain has had.

"For something like that, you may sell a few in the major metropolitan markets," says another buyer for a national chain. "We might sell a few in New York, but it's not an item that we would stock on a regular basis. Why carry the inventory? If you are going to carry it as a stock item in certain stores, you'd need to get extended dating on it because it just doesn't turn that frequently."

Shanachie Video also steps up to the boxed-set bandstand with the "Jazz Scene USA" series, previously released on four $19.95 cassettes. Slated for October release and priced at $69.95, the series includes eight half-hour black-and-white TV shows that spotlight such artists as Cannonball Adderley, Stan Kenton, Shelly Manne, Jimmy Smith, and Phineas Newborn. The programs were licensed from its executive producer and sometime jazz musician Steve Allen.

Sherwin Dunner, director of video acquisitions for Shanachie, says the set was launched "to reach a gift market and to have a gift item for jazz fans. There's a lot of jazz videos out there, but there are very few things that are gift set-oriented. We just thought it would be a good item to get in different markets. We wanted to have something to get a little more presence at retail."

Shanachie's catalog contains other jazz titles, including tapes of Ben Webster, Dexter Gordon, Bill Evans, and Charles Mingus. One of the most intriguing is "Birmingham Black Bottom," released in August, a program of four 1929 comic shorts with black performers playing for black audiences. "Birmingham Black Bottom," says Dunner, is "a unique little lost piece of cinema history."

The talkies were based on the "Darktown Birmingham" stories of Octavus Roy Cohen, which ran in The Saturday Evening Post. They featured actors from the Lafayette Players Stock Company of Harlem, N.Y., and Los Angeles jazz band Curtis Mosby's Dixieland Blue Blowers.

Kino on Video adds some uptempo accents to its catalog with the August release of the four-volume "Hollywood Rhythm" series. "Radio Rhythms," "Jazz Cocktails," "Blue Melodies," and "Rhapsodies In Black And Blue" are available in a boxed set for $89.95, or $24.95 individually.

More than just filmed musical performances, these shorts (or "soundies") were the true precursors of music videos. Stories were spun around songs by such jazz greats as Armstrong, Ellington, Cab Calloway, Fats Waller, and Artie Shaw and pop stars Bing Crosby, Rudy Vallee, Ethel Merman, and Ginger Rogers. The series also includes blues legend Bessie Smith's only screen appearance.

"I think it's going to be the Kino sleeper of the season," says Bret

(Continued on next page)

"It's the best Julia Roberts movie since 'Pretty Woman'"
-Jeff Craig, Sixty Second Preview

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TRI STAR ZUCKER BROTHERS PG-13

FOX PAYS HOMAGE TO HOMER

(Continued from page 87)

says Dan Castellaneta, the voice of Homer Simpson and others. "When we were doing the Troy show, Homer was more like a mean or angry guy, and his voice was sort of stuck between that and a new kind of character. Frankly, I didn't have a head on him other than him being a frustrated father, but as the scripts progressed, I found him to be more of a lovable dolt, and the voice changed in that direction to someplace where he wasn't so tense—like a nasally Walter Matthau."

The packaging of "The Simpsons" videos bears original cartoon artwork by Groening "interpretive of the episodes," says Belcher, and are designed to invoke fond memories—and impulse buys. The "eye-popping" triple-pack case, he adds, highlights a different Simpson character on each of the five sides: "You can definitely see the package from across the room."

Fox is offering a total of $31 in consumer rebates. Inside each cassette box will be coupons for sandwiches at Subway restaurants; a T-shirt tie-in with Rhino Records and its recently released "The Simpsons: Songs In the Key Of Springfield" (Billboard, Feb. 15); and a $2 mail-in rebate from HarperCollins toward the purchase of "The Simpsons—A Complete Guide To Our Favorite Family." There's also a $25 discount on the framing of specially selected art from the series.

The ball just started rolling. "September will be 'Simpsons' month," says



Fox Home Entertainment is releasing three tapes of "The Simpsons" in time for the start of the series' ninth TV season. The titles hit retail Sept. 16.

Belcher. On Sept. 9, Fox Interactive delivers "The Simpsons: Virtual Springfield," bringing with it still more tie-ins. The $29.98 CD-ROM title is characterized as "a 3D exploration of all things Simpsons" and contains more than 35,000 frames of original animation, music by "The Simpsons" composers Danny Elfman and Alf Clausen, sound effects, action sequences, and all-new dialogue specially recorded by the cast.

Featured are some 50 interactive locations familiar to fans, including Apu's Kwick-E-Mart, Moe's Tavern, the Nuclear Power Plant, and Noiseland Arcade. "We literally went through every single episode to map out and blueprint everything in Springfield," says Dave Shaw, marketing manager for Fox Interactive, which

(Continued on next page)

MORE JAZZ TITLES BOPPING INTO RETAIL

(Continued from preceding page)

Wood, in-house producer of "Hollywood Rhythm." The titles were licensed by Kino from Douris Corp., which represents the Raymond Rohauer collection, a long-established movie archive.

"Sometimes the material at hand wasn't so great," says Wood, "but we got the best that existed within that collection, did the best job we could of transferring them, tweaking the sound and picture and so forth. These were marginal films that weren't of use to the studio. To us, it was like a gold mine. These are really terrific performances in some cases, some really beautifully made films.

"It's not purely historical interest, it's not esoteric, and it's not just great music. I guess that's what I like about them so much. They sort of score on every selling point. Let's just hope the consumers feel the same way."

Wood adds, "There's certain built-in markets. There are people who are interested in African-American film or African-American culture, people



Duke Ellington performs his own compositions in Paramount shorts featured in Kino on Video's four-volume "Hollywood Rhythm" series.

who are interested in jazz, people who are interested in classic Hollywood."

Bleiler says that he plans to stock "Hollywood Rhythm" in TLA's New York store and in some of his Philadelphia outlets. "I tend to be a little conservative with my buying," he notes, "but something like this is great to start taking a chance on."

For video retailers interested in a deeper plunge, the Lyme, Conn.-based Rhapsody Films is the source. President Bruce Ricker produced and directed the Kansas City, Mo., jazz documentary "The Last Of The Blue Devils" and produced "Thelonious Monk: Straight, No Chaser."

Its 60-title-plus catalog includes the Sonny Rollins documentary "Saxophone Colossus," "Texas Tenor: The Illinois Jacquet Story," "Last Date: Eric Dolphy," "Monk In Oslo," and "Benny Carter: Symphony In Riffs." The Sun Ra title "Space Is The Place" has proved to be a strong seller. "The one thing about Sun Ra is that if you're into Sun Ra, you buy everything," says Ricker. "It's like the Grateful Dead."

Ricker entered the jazz home video market in the mid-'80s, selling "to colleges and libraries and individuals who wanted to pay $59.95" for a title, he says. (Some Rhapsody videos were

(Continued on next page)

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Billboard.
SEPTEMBER 13, 1997

Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★★ NO. 1 ★★	
1	1	11	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 82758	14.98
2	5	5	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
3	2	69	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
4	3	41	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
5	4	388	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98
6	7	219	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
7	RE-ENTRY		JACK NICKLAUS, GOLF MY WAY: HITTING THE SHOTS Republic Pictures Home Video 2054	24.98
8	10	85	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
9	16	11	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video 95586	129.98
10	8	31	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98
11	9	69	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
12	6	29	NBA at 50 FoxVideo (CBS/Fox) 8450	19.98
13	15	5	THE OFFICIAL 1996-97 STANLEY CUP CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 4090	19.98
14	13	33	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
15	11	293	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
16	14	17	MARK MESSIER: LEADER, CHAMPION & LEGEND FoxVideo (CBS/Fox) 8425	14.98
17	12	31	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4100/99	29.98
18	RE-ENTRY		IDOLS OF THE GAME Turner Home Entertainment 5426	29.98
19	17	37	SUPER SLUGGERS Orion Home Video 96001	14.98
20	18	439	DORF GOES FISHING Vestron	19.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★★ NO. 1 ★★	
1	3	45	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
2	7	87	THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796	12.98
3	1	83	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
4	6	105	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
5	2	18	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
6	4	19	THE FIRM: FIRM STRENGTH BMG Video 80115-3	19.98
7	8	31	THE GRIND WORKOUT: STRENGTH AND FITNESS◆ Sony Music Video 49825	12.98
8	5	45	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
9	9	21	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
10	10	133	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05 71 00	19.99
11	12	45	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
12	11	21	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
13	14	77	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
14	16	151	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
15	15	47	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
16	19	41	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
17	13	65	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
18	18	75	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
19	RE-ENTRY		THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
20	17	61	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98

◆ FPA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ FPA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

Top Music Videos™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	NEW ▶		THE DANCE Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
2	1	13	I'M BOUT IT ▲² No Limit Video Priority Video 53423	Master P	LF	19.98
3	2	48	LES MISERABLES: 10TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
4	4	11	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
5	NEW ▶		LIVING THE DREAM: LIVE IN WASHINGTON, D.C. BMG Video 43021-3	The Canton Spirituals	LF	19.98
6	3	9	JAGGED LITTLE PILL, LIVE Warner Reprise Video 38476	Alanis Morissette	LF	19.98
7	6	22	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
8	5	24	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
9	9	15	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
10	11	13	G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
11	8	43	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF	19.95
12	35	13	FEELIN' AT HOME Chordant Dist. Group 4956	Gaither & Friends	LF	29.95
13	10	191	OUR FIRST VIDEO ▲⁶ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
14	16	116	PULSE ▲² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
15	12	41	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
16	13	18	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
17	7	16	ELVIS-ALOHA FROM HAWAII LightYear Ent. WarnerVision Entertainment 5042	Elvis Presley	LF	19.98
18	19	43	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
19	14	149	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
20	17	192	LIVE SHIT: BINGE & PURGE ▲¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
21	20	96	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
22	18	6	LIVE IN LONDON Verity BMG Video 43023	Hezekiah Walker & The Love Fellowship Crusade Choir	LF	19.98
23	15	14	THE ALTERNATE ALOHA CONCERT LightYear Ent. WarnerVision Entertainment 54077-3	Elvis Presley	LF	19.95
24	26	182	LIVE AT THE ACROPOLIS ▲⁵ Private Music BMG Video 82163	Yanni	LF	19.98
25	32	28	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
26	31	10	RUSTED ROOT LIVE PolyGram Video 8006368553	Rusted Root	LF	19.95
27	30	27	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.95
28	NEW ▶		DESTINATION ANYWHERE PolyGram Video 4400466913	Jon Bon Jovi	LF	19.95
29	24	18	OZZFEST I-LIVE! Red Ant Video 17000	Ozzy Osbourne	LF	19.98
30	25	84	VULGAR VIDEO ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
31	23	41	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
32	RE-ENTRY		GATLIN BROTHERS COME HOME Chordant Dist. Group 4950	The Gatlin Brothers	LF	29.95
33	RE-ENTRY		...THERE AND THEN Epic Music Video Sony Music Video 50151	Oasis	LF	19.98
34	38	12	KEPPEL ROAD PolyGram Video 4400548813	Bee Gees	LF	19.95
35	33	108	VIDEO GREATEST HITS-HISTORY ▲² Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
36	21	6	'68 COMEBACK SPECIAL LightYear Ent. WarnerVision Entertainment 54021	Elvis Presley	LF	19.95
37	22	44	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
38	RE-ENTRY		LIVE IN AMSTERDAM Winstar Home Entertainment Fox Lorber Video 71032	Tina Turner	LF	24.98
39	27	9	BACK HOME IN INDIANA Chapel Music Group 46165	The Gaither Vocal Band	LF	29.98
40	RE-ENTRY		THE VIENNA I LOVE Philips PolyGram Video 37987	Andre Rieu	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

FOX PAYS HOMAGE

(Continued from preceding page)

last year issued "The Simpsons: Cartoon Studio." "And since some of the places changed over the eight years of episodes, all kinds of incongruities had to be ironed out."

Pepsi is supporting the Simpsons House Giveaway contest. Specially marked packages of Slice, Mug root beer, Lipton iced tea, and Josta beverages include pieces of a game that will gain consumers entry into a sweepstakes. Grand prize is the house; Mandarin Orange Slice, Bart Simpson skateboards, and "Virtual Springfield" are among the others. In addition, Pepsi will offer $5 rebates for the purchase of both Fox Interactive titles.

The 2,000-square-foot, four-bedroom replica of *chez* Simpson is located just outside Las Vegas in a community appropriately named Springfield. On the 122 stations carrying the series, House week begins Sept. 15, promoting the prize and house-themed episodes. The grand-prize winner will be announced during the season-premiere episode.

"I was just hoping to be part of something successful," concludes Castellaneta, marveling at goings-on. "But the show that took the series to another level was 'Moaning Lisa,' from the first season, which had a great little introspective type of story showing a character being really depressed. It took us in another direction where prime-time animation never went before."

MORE JAZZ TITLES

(Continued from preceding page)

purchased by the New York Public Library, which, Ricker says, "did very well with them. So well, people never returned them.")

A jazz-buff buyer for Tower Video, which otherwise couldn't carry the titles, convinced Ricker to lower his prices to sell-through levels and upgrade his packaging. Today, Ricker sees his business divided into "a third directly to stores, another third to mail-order companies, and another third to individuals. I don't have full-time salesmen like some of the other companies, so a lot of the time I'm at the mercy of how astute the buyer is for each store."

Another label with a large jazz catalog is Kultur, even though it was founded as a video supplier for such "high culture" as classical music and ballet. Kultur sells the "Jazz At The Smithsonian" series, including performances by Art Blakey, Carter, Art Farmer, Red Norvo, and Mel Lewis. Documentaries "Lady Day: The Many Faces Of Billie Holiday" and "Celebrating Bird: The Triumph Of Charlie Parker" are considered good sellers.

"That's the thing that bodes well for the videotape is the rare performances of somebody," says Kultur president Dennis Hedlund. "Of course, when somebody passes away, that instantly boosts the sales. You don't *want* these guys to die, but . . ." The New York-based V.I.E.W. Video also has an eclectic taste in jazz. In the catalog are traditionalists Nancy Wilson and Bobby Short, progressives Don Cherry and Carla Bley, and heavyweights Dizzy Gillespie and Herbie Hancock.

Meanwhile, New Video is releasing a $39.95 boxed set of "Roots Of Rhythm," documenting the development of Latin music. It touches on Latin-influenced jazz artists like Gillespie and bandleaders Tito Puente and Xavier Cugat.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	6	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
2	4	6	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
3	2	9	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
4	12	3	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
5	3	7	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
6	5	6	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
7	6	7	METRO (R)	Touchstone Home Video Buena Vista Home Video 1D36	Eddie Murphy
8	10	4	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
9	39	2	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
10	7	6	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
11	8	4	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
12	14	3	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
13	11	4	JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short
14	9	7	SHINE (PG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl
15	16	13	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
16	26	2	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
17	13	7	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek
18	15	11	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
19	30	2	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
20	18	12	MICHAEL (PG)	Warner Home Video T6303	John Travolta Andie MacDowell
21	22	3	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
22	28	2	LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette
23	19	8	BEVERLY HILLS NINJA (PG-13)	Columbia TriStar Home Video 82503	Chris Farley
24	20	15	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
25	21	13	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
26	17	8	VEGAS VACATION (PG)	Warner Home Video 14906	Chevy Chase Beverly D'Angelo
27	31	5	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne
28	NEW ▶		THE BEAUTICIAN AND THE BEAST (PG)	Paramount Home Video 334003	Fran Drescher Timothy Dalton
29	NEW ▶		KAMA SUTRA (NR)	Vidmark Entertainment Trimark Home Video 6478	Sarita Choudhury Naveen Andrew
30	27	9	JACKIE CHAN'S FIRST STRIKE (R)	New Line Home Video Warner Home Video N4456	Jackie Chan
31	37	11	MARVIN'S ROOM (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10496	Diane Keaton Meryl Streep
32	25	7	GHOSTS OF MISSISSIPPI (PG-13)	Columbia TriStar Home Video 95103	Alec Baldwin James Woods
33	23	8	FIERCE CREATURES (PG-13)	Universal Studios Home Video 82824	John Cleese Jamie Lee Curtis
34	NEW ▶		SUBURBIA (R)	Warner Home Video 2509	Not Listed
35	NEW ▶		SHADOW CONSPIRACY (R)	Hollywood Pictures Home Video Buena Vista Home Video 7895	Charlie Sheen Linda Hamilton
36	29	4	ALBINO ALLIGATOR (R)	Touchstone Home Video Buena Vista Home Video 10460	Matt Dillon Faye Dunaway
37	24	14	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
38	40	2	ZIGZAG (NR)	FM Entertainment 2500	Kim Kopf Nicol Zanzarella
39	32	14	ONE FINE DAY (PG)	FoxVideo 4145	Michelle Pfeiffer George Clooney
40	38	22	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

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ISLAMIC HYMNS

(Continued from page 70)

other major-label nasyid signings, such as BMG's Hijjaz and EMI's Rabbani. Hijjaz has sold 50,000 copies of its album "Cahoya Ilahi" (Light Of God), while Rabbani's self-titled album has sold 25,000, according to the acts' respective labels.

Khairyl Yassin, marketing manager of EMI Malaysia's Malsy Department, says, "The genre has definitely been established. Now it's a question of keeping the credibility with the Islamic core audience." Yassin believes that Rabbani's sound is rooted in classic nasyid. "The vocal inflections are very Middle Eastern. It's closer to the real thing. It's not as pop."

Warner Music's Fernandes also differentiates between his act and others: "Raihan is definitely pop. At the moment, it's the kind of record that has to be in every home. There are 3-year-old kids, grandparents, and everyone in between buying it." Adds Fernandez, "Their rhythms have more R&B influences. Their singing is excellent, they blend well, and their music videos have been given a 'today' look. Raihan are a tough act to follow."

Mohammed Fithad, formerly BMG's local A&R director and now international A&R director, agrees. "Raihan will last. There's a lot of catching up for the rest of us. The secret is the a cappella/nasyid combination, plus a good image, which Raihan naturally have."

Raihan is also being promoted aggressively by Warner affiliates in Indonesia, Singapore, and the Philippines. Warner Singapore's marketing manager, Grace Ng, notes that Raihan's debut album has sold 40,000 units there—eight times more than a Malay act's album normally would be expected to move. "Raihan opened our eyes to the potential of Malay music in Singapore," says Ng. "Record companies here will definitely be more aggressive with Malaysian repertoire. Before Raihan, A&R for Malay repertoire was very passive and below the line. Now it has moved to above the line."

Warner Indonesia's Lankester is confident that the product will take off, even though that country's 600 radio stations favor pop or the rhythmic, reggae-like *dangdat* repertoire sung in the Indonesian language, which has some similarities to Malay. "We're going to go to television with it," says Lankester. "Radio will pick it up from there. It's the people's music. Every Muslim community here has to hear this contemporary version of nasyid."

However, Lankester adds, he would market Raihan beyond a religious group—he wants to attract the pop market that Raihan has tapped in Malaysia and expects to achieve a half-million-unit sales figure in Indonesia. He also noted that resistance from traditional retail was evident there initially too.

Fernandes adds that Raihan will not be sold only to the Islamic world. "We want to sell this to the world. It has huge potential. I see it in the same vein as Enigma and Deep Forest."

British audiences will soon gain a taste of Raihan, as the group has been invited to play at the Prince's Trust Royal Gala Oct. 26 in Edinburgh, Scotland. The event will be attended by Prince Charles and Prime Minister Tony Blair.

GOOD WORKS

ACHIEVEMENT AWARDS AID CHARITIES: The third annual International Achievement in Arts Awards (IAIAA), benefiting several charities, will be held Sept. 28 at the Beverly Hilton Hotel in Beverly Hills, Calif. Among the music personalities being honored are **Celine Dion**, chosen entertainer of the year for distinguished achievement in music; **Smokey Robinson**, who receives the Pacesetter Award for distinguished achievement in songwriting and music; **Diane Warren**, chosen songwriter of the year; **Elektra Entertainment Group** chairman/CEO **Sylvia Rhone**, who wins the Pioneer Award for distinguished achievement in the recording industry; contemporary, pop, jazz and R&B music; and MCA Music Nashville president **Tony Brown**, who gets a Pioneer Award for distinguished achievement in the recording industry: country crossover music. The charities aided by the event include the Michael Bolton Foundation, the Whitney Houston Foundation for Children Inc., the IAIAA Scholarship Program, and the Motion Picture and Television Fund. The awards banquet also includes performances by major music acts. Contact: **Ron Higgins** at 310-271-6499.

HELPFUL WALK: The Philadelphia Music Alliance (PMA), in association with the Philadelphia branch of the National Academy of Recording Arts and Sciences, will offer its 10th annual Hall of Fame Awards Sept. 25 at the Park Hyatt Philadelphia at the Bellevue. The event, to benefit MusiCares and PMA's musical instrument donation program, will honor Walk of Fame inductees **Randy Brecker** and **Michael Brecker**, **Mike Douglas**, the **Dovells**, **Gary Graffman**, **Larry Magid** and **Allen Spivak**, **Leon Redbone**, **Jimmy Smith**, and **Joe "Bucherball" Tamburro**. Also, the Founders Award will go to Avenue of the Arts Inc., the Institution Award to the Philadelphia Folksong Society, and the Creative Award to Kevin Eubanks. For more info, call 215-898-1776.

ANSWERING THE CALL: Ticketmaster has made an agreement with Western Interstate Media to provide tele-servicing for the American Red Cross donor assistance telephone number, 1-800-HELP-NOW. Under the agreement, Ticketmaster will provide live operator services through 25 call centers. Contact: **Larry Solters** or **Bonnie Poinsetter** at 310-360-6060.

CARLY DONATES CDS: Carly Simon is donating copies of her new Arista CD, "Film Noir," to cable channel AMC for sale to its viewers during its fifth annual Film Preservation Festival in October. Proceeds from sales of the CD will be donated to director **Martin Scorsese**'s Film Foundation for distribution to various archives. Two days of the festival will be devoted to classic suspense films from the film noir era. Contact: **Linda Doroezt**a, **Angee Jenkins Smith**, and **Jennifer Berman** at 213-666-4499.



Reaping The Award. Phil Ramone, veteran record producer and partner in N2K Records, was recently honored by the music, entertainment, and media unit of the B'nai B'rith at its 31st annual awards dinner-dance in New York. Shown, from left, are Al Feilich, co-chairman of the event; Stan Martin, VP and station manager of WQEW New York, who was MC of the evening's programs; Louise Dembeck, president of the B'nai B'rith unit; Ramone; and Joe Cohen, co-chairman of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 8-11, **MIDEM's Latin America & Caribbean Music Market**, Miami Beach Convention Center, Miami Beach. Fax: 212-689-4220.

Sept. 10, **SESAC Latin Music Awards**, Big Time Studio, Miami Beach. Fla. 212-957-7945.

Sept. 11, **Running The Producer: How The Role Of The Producer Is Being Changed by Technology**, New York Chapter of the National Academy of Recording Arts and Sciences (NARAS). New York. 212-245-5440.

Sept. 11, **Opportunities in Broadcasting Seminar**, sponsored by the Air Studios, Sabetson School, New York. 212-362-0830.

Sept. 11-14, **National Assn. Of Recording Merchandisers Fall Conference**, Marriott's Lagoon Cliffs Resort, Dana Point, Calif. 609-596-2221.

Sept. 11-14, **Berlington Music Conference**, City Hall and Contois Auditorium, Burlington, VT. 802-865-7166.

Sept. 12-13, **Second Annual Reggae On The River**, Town Point Park, Norfolk, Va. 757-441-2345.

Sept. 13, **NARAS Fall Symposium Series**, "Breaking Down The First Door- Part II," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Sept. 17-20, **National Assn. Of Broadcasters Radio Show**, New Orleans Convention Center, New Orleans. 202-775-4970.

Sept. 18-20, **Cutting Edge Music Business Conference**, Music Business Institute, Contemporary Arts Center, New Orleans, 504-945-1800.

Sept. 20-21, **Second Annual Business Of The Music Conference**, West Las Vegas Library Theater, Las Vegas. 702-647-7735.

Sept. 24, **Country Music Assn.'s 31st Annual Country Music Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 25, **SESAC Country Music Awards**, SESAC Headquarters, Nashville. 615-320-0055.

Sept. 25, **"How To Choose A Subpublisher,"** sponsored by Assn. of Independent Mesic Publishers, Hotel Sofitel Ma Meison, Los Angeles. 818-842-6257.

Sept. 25, **Women In Mesic's Working Thin Industry Seminar Series**, "Working Live Shows. The Ins & Outs of Touring," ASCAP Building, New York. 212-459-4580.

Sept. 20-25, **The Australian Music Convention Seminar, Fair And Festival**, Sydney. 011-612-9380-6864.

Sept. 26-29, **Andio Engineuring Society's 102rd Convention** , Jacob K. Javits Center, New York. 212-661-8528.

Sept. 27, **Technical Excellence & Creativity Awards**, Merriott Marquis, New York. 510-939-6149.

Sept. 27, **How To Start & Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

Sept. 28, **Concert At The Point**, Town Point Park, Norfolk, Va. 757-441-2345.

Sept. 29, **Lawri Strauss Leukemia Foundation, Eighth Annual Benefit Performance**, "Melodies And Memories," Carnegie Hall, New York. 212-696-1033.

Sept 29-Oct 1, **Wherehouse Entertainment Annual Conference**, Los Angeles Marriott, Los Angeles. 310-538-2314, extension 1905.

OCTOBER

Oct. 1, **Program Director Seminar**, sponsored by Arbitron. Atlanta Airport Hilton and Towers, Atlanta. 410-312-8311.

Oct. 6, **Indie Label Forum**, co-sponsored by the New York Chapter of NARAS. Location to be announced. 212-245-5440.

Oct. 6, **New York NARAS Jazzlam**, Birdland, New York, 212-245-5440.

Oct. 7-9, **East Coast Video Show**, the New Atlantic City Convention Center, Atlantic City, N.J. 233-256-4700.

Oct. 9, **Wizards At The Board; New Technology For Engineers**, presented by the New York Chapter of NARAS, New York, 212-245-5440.

Oct. 13-19, **World Of Bluegrass Convention**, presented by International Bluegrass Music Assn., Galt House Hotel, Lenisville, Ky. 502-684-9125.

Oct. 14, **NARAS Fall Symposium Series**, "Building Your Team," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Oct. 16-18, **Billboard/Airplay Monitor Radio Seminar & Awards**, Orlando Rennissance Resort, Orlando, Fla. 212-536-5002.

Oct. 16-18, **North By Northwest Music & Media Conference**, Portland Hilton, Portland, Ore. 512-467-7979.

Oct. 17-19, **MusicWomma Internutional Fourth Annual Global Conference**, Loew's Vanderbilt Plaza, Nashville. 615-860-4084.

Oct. 23, **Women in Music's Working Thu Industry Series Seminar**, "Working The Net; Using New Medin To The Max," ASCAP Building, New York. 212-459-4580.

Oct. 24-25, **Fourth Annual Regional Country Rudio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

Oct. 25, **Fourth Annual Principal Health Care Jazz On the Run 5K Run**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville. 904-739-1917.

Oct. 27, **Thi Musnum Of Television And Radio's Third Annual Radio Festival**, New York. 212-621-5735.

HEAT IS ON FOR GERMAN PUBS.

(Continued from page 69)

the current pop business to be characterized by musical productions that are increasingly capable of being exported, a local share of the singles charts of 40% or more and a competitive distribution (bonus paid on compilation sales) allowing hit authors to be paid larger sums than a few years ago.

Under van Os, PolyGram Songs has acquired 75% of the Apollo Publishing Co., which controls the great Paul Lincke songwriters. This catalog will be joined by the catalogs of Autohahn Musikverieg, Editions Joe Menke, and some songs by rock singer Udo Lindenberg. PolyGram Song's most important new signings include 3P Songs, which has the rights to the successful singer Sabrina Setlur's domestic hits.

Van Os sees competition among the major music publishers intensifying: "Things will become even tighter, but as long as the market is there, we can talk about any sum of money."

Adrian Fackiam-Wolf, managing director of MCA Music, observes that the competition is often more about market share than cost. "The splits are worse, the terms shorter, and the advances higher," he says, summarizing his view of the situation. Fackiam-Wolf adds that MCA Music is also on the lookout for new catalogs, as the company has only been active in Germany for a few years and, for that reason alone, needs to extend national catalogs. Fackiam-Wolf has been negotiating some catalogs, including Star Musik, with the copyrights to early Udo Lindenberg albums, and Magister Musik, with the copyrights to Italian soundtrack composers Guido and Mauricio D'Angelis. All three artists have many well-known hits.

Mike Weller, managing director of Sony Music Publishing in Frankfurt, points out that the number of attractive catalogs in the market in Germany is declining substantially, adding, "This fact doubtless influences the manner in which each individual deal is fought for."

However, Weller says that he has observed that in many cases prices have risen so steeply that a return on investment is no longer possible. Sony Music Publishing's largest acquisition was the Mambo catalog, purchased three years ago and including such acts as Bogina, Münchener Freiheit, Sandra, and Spider Murphy Gang.

Commenting on German publishers' business methods, Weller says, "We will contribute our share of the necessary aggression to ensure that the market remains soothing. Whether this is in the million-dollar region depends on the appeal of what is on offer."

As to where the race will end, the German Music Publishers Assn.'s Hanser-Strecker says it will change character as market concentration reaches its limits: "In the future as well, it won't so much be the large fish who eat the small fish but the quick fish who eat the slow fish."

LIFELINES

BIRTHS

Girl, Gabrielle Lydia-Marie, to **Brooke Wentz** and **Alfredo Allas**, July 14 in Norwalk, Conn. Mother is music director at ESPN and a producer. Father is a drummer/songwriter.

Girl, Hannah Casey, to **Lisa and Andy Sullivan**, Aug. 11 in Los Angeles. Father is executive producer at Box-Top Interactive and an independent World Wide Web designer.

Boy, Parker Bennett, to **Dana Kornbluth** and **Steven Apple**, Aug. 19 in Wynnewood, Pa. Mother is owner and president of Dana Kornbluth Public Relations. Father is VP of new business development and corporate communications at West Coast Entertainment.

Boy, Christian Andrew, to **Janet** and **Andy Denton** Aug. 21 in Nasbville. Father is a member of Damascus Road recording act Identical Stranger.

DEATHS

Dick Marx, 73, from injuries sustained in an auto accident Aug. 12 in Highland Park, Ill. A jazz pianist in the '50s, Marx began composing and arranging in the '60s, doing recent string and horn arrangements for Joe Cocker, Yoshiki, and his son, Richard Marx. He also branched out into producing TV and radio jingles and later movie and TV soundtracks, including music for "A League Of Their Own," "Awakenings" and "Fradge." Marx is survived by his wife, Ruth; children Jim, Nancy, Judy, and Richard; and grandchildren Jennifer, Ryan, Brandon, Lucas, and Jesse.

Nicole Van Horn, 14, of cancer, Aug. 16 in Baltimore. Van Horn is survived by her father, Richard "Vance" Van Horn, president of Sheffield Audio/Video Productions and Remote Recordings; mother Nancy Van Horn, accounts payable clerk at Sheffield; brother Michael; grandfather Paul Bonomo Sr.; and uncles Robert Van Horn Jr., Paul, Tom, and John Bonomo. Donations can be made in her name to the Johns Hopkins Hospital Children's Center, 600 N. Wolfe St., Baltimore 21287.

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Beat-Bop. At dance WKTU New York's recent Beatstock concert, which featured more than 40 artists from the 1970s through today, PD Frankie Blue, left, cozies up to an ever-dynamic (and this time pregnant) Cyndi Lauper. On the right is her manager, Bridget.

Despite Diana's Death, Xfm/London Makes Debut

■ BY JONATHAN HEASMAN

LONDON—Xfm/London, the U.K.'s first full-time alternative rock station, launched as planned at midday Sept. 1, despite the subdued programming being broadcast by the capital's other commercial and public radio stations, which suspended normal output following the Aug. 31 death of the princess of Wales.

The first voice on Xfm was that of presenter Gary Cowley, who launched the much-anticipated station by reading the following statement: "We find ourselves starting a radio station in circumstances we wouldn't have wished, due to the tragic death of Diana, princess of Wales.

"As a mark of respect to someone we saw as going her own way, standing apart from the rest, and being a remarkable ambassador in the struggle for the dispossessed, the sufferers of leprosy and AIDS, and the ongoing horror of land mines, we wish to dedicate the activities of our launch day to her memory."

Xfm PD Sammy Jacob admits that when he heard the news of the tragedy the previous morning, "my personal feeling at that particular moment was that we shouldn't go on air; we should literally cancel [the launch] for perhaps even a week."

But, he says, "as the day wore on, as I came to terms with what actually happened, in my mind I tried to get it into context. By the end of the day, certainly when we had a playlist meeting, I just felt, 'You've got to get on with it.' "

So Jacob pressed ahead with the launch as planned. Xfm has run the risk of its launch getting lost in a sea of media coverage devoted to the Diana tragedy. But the programmer concedes, "In some ways, not having as many spotlights put on you on day one is really a relief. I'm not saying it's for the right reasons—clearly, I would have preferred it not to have happened."

Although new music will make up about 80% of Xfm's daily output, the first record played was an oldie from 1969, the MC5's "Kick Out The Jams."

"It just represents my feelings that alternative rock's been around for 30 years, that this isn't a new format," explains Jacob. "Had Xfm been on the air 30 years ago, 20 years ago, we would have been the first station to play Hendrix, the Kinks, the Pretty Things, various other bands."

Other acts featured during Xfm's first hour on the air—which was presented by former GLR and Capital Radio indie guru Gary Rowley and Xfm's "breakfast" presenter Eric Hodge—were Stereolab, Iggy Pop, Fatboy Slim, Oasis, Mansun, Edwyn Collins, and Foo Fighters.

The station's debut all-request hour included music from the Buzzcocks, U2, Nirvana, Buffalo Tom, the Doors, and Radiohead.

Xfm hopes to attract a weekly audience of about 500,000 listeners during its first year on the air, giving it a reach comparable to other niche music stations broadcasting to London, such as Jazz FM. Even so, Jacob concedes that the listening habits of many of its target audience (students living in college dormitories, for example) may be difficult to record in the official RAJAR audience survey.

"There's not really much we can do about it," he says. "[RAJAR] has their system in place, and we have to join that system."

According to station sources, the sale of spot commercials for September is running 70% above projections. Record labels, they say, have been particularly supportive in purchasing air time on the station.

Remixes: Too Much Of A Good Thing?

PDs Confronted With Numerous Choices

This story was prepared by R&B Airplay Monitor managing editor Janine Coveney and Monitor staff writer Dana Hall.

The rise of the "superproducer" has led to a proliferation of radio-ready remixes of new R&B singles. Producers, from Sean "Puffy" Combs and Timbaland to Trackmasters and Jermaine Dupri, stay busy re-creating already recorded songs into new tracks.

For example, Mariah Carey's new single, "Honey," comes with a Bad Boy remix, a smooth version with intro, and a smooth version with no intro. Newcomer Uncle Sam, signed to Boyz II Men's StoneCreek imprint at Epic, debuts with "Can You Feel It," available in two radio edits with and without rap; a Chris Kringle remix; and two Clay Bogan remixes, with and without rap. Other singles initially serviced with just album and radio edits may reappear weeks later with remixes.

So with singles being serviced to radio with up to 10 remixes, are PDs pleased with or overwhelmed by their many choices?

"I think when a label puts eight, nine, or 10 remixes out, it's because they are trying to please too many people," says Eric Lee, music director of WCDX (Power 92) Richmond, Va. "You have a go-go version for your D.C. area, a West Coast version for Cali, a bass version for down South—it's overkill. I think they end up losing focus then. It becomes just a marketing tool for the label to continuously promote their record."

Damon Williams, PD of WKYS Washington, D.C., says, "Sometimes a label will give you a new record with about 10 remixes to choose from. I look at that as a signal that this is probably not a great record to begin with. Otherwise, why does it need so many remixes? In that case, we wouldn't play it unless one of the remixes was outstanding."

Adds Heart Attack, assistant PD of WOWI Norfolk, Va., "The majority of programmers really don't have time to listen to all those mixes."

WITH YOU, I'M BORN AGAIN

But many PDs surveyed agreed that a remix can add life to a record that's already gotten exposure in its original form. "Because [we're the only station playing] close to 80% of [our music], songs don't burn as quickly, so remixes do help to freshen the song up," says Russ Allen, PD of WJHM (102 Jamz) Orlando, Fla.

"Remixes are important for us, especially in the 6-10 p.m. time slot," says Williams. "We usually decide to play a remix after a record has been a hit and has been on the air for a while, and we need to freshen it up. But the song really needs to be a hit in its original form."

"There comes a time," says WCDX's Lee, "when the original version becomes dated, everybody has heard it over and over, and in order to sustain the life of the single, for record company purposes more so than for radio, a remix is created."

Quality is more important than quantity when it comes to remixes, note many. "If the remix is better, then you go on the remix, but generally they come with the remix after the original is already out," notes Rajeeyah Shabazz, music director of WVEE (V103) Atlanta. "If the original is doing well, it's very rare we'll go on the remix."

Vicki Preston, assistant PD/music director for WCHB-FM Detroit, agrees. "Incorporating a remix depends on when the song has reached fatigue, and you just know that based on how long you've been playing the single and how heavy a rotation you have it in. Also, if it's declining in listener response. Occasionally, we will go with a remix instead of the original, obviously depending on which was a better version."

"Remember, in some cases the remix makes a record sound worse," adds Lee. "But just because someone famous and hot right now is doing it doesn't mean you should program it."

While many of the aforementioned PDs use remixes as "air fresheners," one programmer who prefers to remain anonymous, feels that remixes should be serviced all at once so that programmers can choose which mix to play and when they can play it.

"One thing that drives me nuts is when the labels know they have a remix planned, and this usually happens with the lead single on the artist's album," the PD says, referring to one current track. "It's OK, but we hope that there's a remix. So why not put it all on one CD pro, then the PDs can choose the best track for their audience? You can program it when you want to, instead of being dictated to by a label, instead of being beat up by the label to switch to another version of the same song down the road."

SAME TITLE, DIFFERENT SONG

Then there are the remixes that change songs so radically that they're barely the same record, ranging from Keith Sweat's 1982 tempo change on "Why Me Baby" to last year's highly successful video mix of R. Kelly's "Down Low" (and his current take on "Gotham City"), from the Jermaine Dupri remix of Dru Hill's "In My Bed," with its star-studded remix video, to Changing Faces' "G.H.E.T.T.O.U.T., Part II," which Atlantic is working like a new song.

While some might see these records as the remix phenomenon going over the top, most of the PDs we talked to were enthusiastic. WOWI's Heart Attack calls the Dru Hill record "a rare case [in which] a remix comes so strong that it makes the record go another way." And WKYS' Williams says Kelly's Changing Faces reworking means that the two

(Continued on page 100)

newsline...

OEES RE-INKS WITH RADIO TOOAY. Rick Dees' CD Media, which produces the "Rick Dees Weekly Top 40," "Rick Dees Weekly Top 40 Hot AC," and "Satellite Comedy Network," has renewed through the millennium its contract with syndicator Radio Entertainment and veteran broadcaster Tom Shovan. Radio Today will provide promotion, marketing, and affiliate relations for the programs. Sbovan has been affiliated with Dees' CD Media since 1990.

SO LONG, LUV. On Sept. 18, oldies WCBS-FM New York bids a fond farewell to 41-year on-air veteran Ron Lundy, who is retiring with his wife to their farm in Mississippi. The DJ, whose "Hello, Luv, this is Ron Lundy in the greatest city in the world" has become a daily mantra in New York, joined the station in 1984 after 17 years at crosstown WABC. Previously, he worked his magic at WIL St. Louis, then the No. 1 station in the Midwest.

CONSTANTINE RETURNS TO RAOIO. Consultant Dennis Constantine is returning to radio as PD of triple-A KINK Portland, Ore. He will maintain his eight-year consultancy on a part-time basis, moving it from Boulder, Colo., to Portland. Constantine succeeds Carl Widing, who departs KINK after nearly 10 years at the station.

SFX BROAOENS NASHVILLE PRESENCE. SFX Broadcasting, which was just sold to Capstar/Hicks Muse, is acquiring WLAC-AM-FM/WJZC Nashville from Sinclair Broadcasting, giving SFX five stations in the No. 44 radio market, with WSIX-FM/WRVW. In all, SFX now owns 74 stations in 19 markets. Closing on the Capstar announcement is not expected before second quarter 1998.

January Ordu Gets Up-Close Lesson In The Music Biz Via Crave's DJ Company

A NEW DAY FOR JANUARY: Like many young women around the world, **January Ordu** had long held dreams of being in the music industry.

As she studied her way through college—financing herself by recording demos for various German dance production teams—the Afro-German singer truly happened upon a pie-in-the-sky opportunity. Out of nowhere, Crave Records VP of A&R **Michael Ellis** called from America, offering her a chance to front the burgeoning Sony label's first pop project, **DJ Company**, an act she barely remembered recording a demo for some years back.

Only problem was, Ordu wasn't studying to be a singer. She was enrolled in business school, focusing on the nuts-and-bolts side of the industry. "I was interested in being in A&R, talking to publishing companies, that sort of thing," says the quick-witted and feisty artist. "It was music business all the way; the singing part was just to get money, to pay my school fees. Hey, I want to be the CEO of Crave, but don't you dare tell them I said so."



DJ COMPANY

In recent months, however, it appears that Ordu has found a way to content herself as the lead singer for a group that six months ago was just a name in a producer's cache of demo wannabes.

"I had my doubts, but they were really serious about it. When they told me I'd have to come to New York for six months to promote the record, it was like, 'Yeah, I really have to think about it,' " she says with a guttural laugh.

Today, the track that drew Crave's attention, "Rhythm Of Love," has added to the beat of American dancefloors, while scoring airplay at upwards of 70 mainstream and rhythm top 40 stations. It peaked last month at No. 53 on the Hot 100, reaching No. 31 on Airplay Monitor's Top 40/Mainstream airplay list and No. 8 on Billboard's Hot Dance Music/Maxi-Singles Sales chart.

With the radio release of DJ Company's second single this month, a cover of the mid-'80s European smash "Forever Young" by **Alphaville**, the act is poised to push through to the top half of the Hot 100—perhaps ensuring that Ordu will have no worries about financing her education in the future (She's taking the semester off).

"This song was a No. 1 record in Germany; in the U.S., it was a classic cult hit, but never a mass-appeal hit," says Ellis, who was key in deciding on the track for the self-titled DJ Company album due Sept. 30. "It has been recorded at least five times, both in slow and fast versions, but none of them have been hits here. We decided we'll give it



by Chuck Taylor

the proper push and make it happen in America."

The single, slated for commercial release Oct. 14, is just now beginning to gain legs at radio. But with its intelligent lyrics and runaway hook—as well as the ground laid out by the success of "Rhythm Of Love"—its chart appeal feels ripe.

" 'Forever Young' is a song that's just been waiting to happen. The Alphaville version has always been a secret weapon," says **Andy Shane**, music director of dance WKTU New York, one of the first outlets to break "Rhythm Of Love" nationally. That song, meanwhile, remains on the air there: "It's been pretty steady and is still doing well on the young end. Call-out remains good."

Adds Ordu, " 'Forever Young' has turned out to be my favorite song on the album; it's catchy, and it has a theme that everybody can relate to. It has to do with success, the madness and the desire to be young—the whole thing about Western civilization doing everything it can to stay young.

"And it has verses that are really deep," she adds. "It's a meaningful song, even though it's dance. I love it, love it, love it to death."

Ordu further notes that with the entire project, she has been pleased with the attention paid to depth. "So often, you just go in and sing a chorus, which can be a little limiting. This is different from the 'he raps, she sings' thing that's all over Germany."

"What we have here is an act with a personality that performs live and an album with more than just one hit," offers Crave president **Rick Bisceglia**. "A lot of these acts come out, and they're one-hit wonders. Our early feedback from promotion is that 'Forever Young' is really going to fly. It's been set up right, and it really feels good."

All of which is part of the meticulously laid plan that Crave initiated to make DJ Company stand above the steady stream of Europop/dance acts vying for a place on the charts here.

The story that runs behind the scenes, in fact, is a textbook example of just how many steps—and open doors—are sometimes required to take a random track from obscurity to the charts. (And, in fact, it would make fine fodder someday for a thesis on the workings of the business. Ordu, are you listening?)

It all began in January, when Epic senior director of U.S. marketing **Frank Ceraolo** handed to Ellis a compilation he had put together, "If You Love Dance," suggesting that Crave might be interested in pursuing some of the tracks for release (Epic is also under the Sony umbrella).

"The compilation came together from a sample box of songs from all territories," Ceraolo says. " 'Rhythm Of Love' was a track that I thought would fit the repertoire. The hook was really catchy. I thought it would be great for a small label like Crave, where it would get the nurturing it needed to succeed."

"It had a very strong type of radio hook, the kind that would do well in call-out research," echoes Ellis, who, targeting the track, called Ceraolo back, asking, " 'I love this record, but is there an album?' I was biting my nails for a few days, because if there wasn't already an album, we probably wouldn't have pursued the project."

Indeed, there was one, which had been released solely in Canada. Back in Germany, a series of singles had been worked, all masterminded by the well-known production team of **Stefan Benz, Paul Strand**, and **Louis Lasky**.

"I've known these guys for seven years and did tons of stuff for them," Ordu says. The songs that made up the album, in fact, had been recorded over the course of five years.

"I knew if we could get three or four hits off the album, it would sell well. I

(Continued on page 100)

Morris Earns PD Stripes At KDWB Minneapolis

THE PAST THREE MONTHS of Rob Morris' life seemed to pass more slowly than the previous three years he spent as assistant PD/music director of KDWB Minneapolis. On May 30, PD Dan Kieley left to program KIIS Los Angeles; Morris was named interim PD. He was finally named PD of the Chancellor outlet on Aug. 5.

Morris endured a similar two-month waiting period two years ago between Mark Bolke's exit and Kieley's entrance. "Both times, I never actually moved into the PD's office," says Morris. "I used the office, but I never moved my stuff in. I didn't think it was appropriate."



Although a parade of qualified PD candidates was traipsing through the hallways and the rumor mill was in overdrive, Morris' persistence and professionalism paid off. With the help of consultant Bill Richards, Morris and staff drove KDWB 6.9-7.1 12-plus, with an 8.0 in July.

Morris' hometown of Columbus, Ohio, was the site of his first radio gig, working part time at R&B/AC combo WVKO/WSNY. Later, he broke into programming at rhythmic top 40 WWHT (Hot 105). When that station went bye-bye, Morris was on the air at crosstown WNCI, until Bolke called him in 1994 to replace Kevin Peterson, who had gone to WSTR (Star 94) Atlanta. "I only worked with Mark for about six months, but he taught me how to properly utilize research and all of the other tools I suddenly had at my disposal," says Morris. "Suddenly, the prize closet was open—we had money for promotions and marketing, we had trips and other grand prizes, and we had access to accurate research in our music meetings."

He adds, "KDWB has always been a consistent radio station. Every PD just brought a different philosophy with them. Brian Philips, Mark Bolke, and Dan Kieley each approached the same goal from a different perspective. I was like a sponge, picking up what I could from each of these guys."

One of the hyproducts of rising through the ranks is the delicate art of bringing the staff along for the ride. During Morris' interim period, he says he felt he had the respect of the staff. "And not just from the programming side," he says. "[GM] Marc Kalman, [who also runs rock WRQC (Rock 100) and triple-A KTCZ (Cities 97)] indicated to me that the sales staff felt that they could work with me as well. They understood where I was coming from, and they knew I wasn't going to be some rollover guy.

"Fortunately, Dan had always afforded me enough control of some staff functions. I was a jock as well, but I had worked to be looked at as a leader rather than a peer," Morris says. "Of course, when you actually sit in the PD chair, it's a whole different situation. As APD/MD, I was only enslaved to my computer; if I had a problem with that, I could easily fix it. When I became PD, suddenly I inherited the needs and wants of 15 people on my immediate staff."

Although KDWB shares audience with modern KEGE and AC KSTP-FM (KS95), Morris points to the days of the late WLOL to indicate that the Twin Cities have a relatively healthy appetite for rhythmic music, something that helped contribute to the station's rebound several years ago.

"This is also the home base of Jimmy Jam, Terry Lewis, and the symbol guy," he says. "We're still serving that rhythmic segment today, while remaining mass appeal, upbeat, and fun."

It's all something Morris has kept an eye on for some time. "Experience is one thing, but I felt I already had a three-year head start at this radio station. I know the strengths and weakness of this station; I know the direction we need to go. I don't want to sound egotistical—I'm just confident in my abilities to get the job done."

KEVIN CARTER



When fans come up to the members of Toronto quartet Our Lady Peace after shows, there's one lyric they always seem to ask about: "the world's a subway," the closing refrain from the band's single, "Superman's Dead." "They really seem to connect with that line more than anything," says lead singer Raine Maida. "And most of them realize that it's about how everything happens so much faster in the world than it used to. Kids are inundated with so many images from the media that they don't know where to get on or get off."

No. 16 on Modern Rock Tracks and No. 15 on Mainstream Rock, "Superman's Dead" comes from "Clumsy," Our Lady Peace's second full-length album and its Columbia debut. With his media-addled 9-year-old brother as a prime inspiration, Maida penned the anthemic rocker as a lament for the loss of innocence and the onset of grown-up pressures that come all too soon for young people, as well as their lack of noble characters to look up to. "This is no new observation," he says. "But being ordinary just isn't good enough for a kid these days. And all you have to do is compare Beavis & Butt-head with Superman to see the lack of role models. Superman was a gentleman of values."



"Compare Beavis & Butt-head with Superman, and you can see the lack of role models for kids today."
—Raine Maida of Our Lady Peace

Rock'n'roll is especially devoid as a source of inspirational figures for kids, Maida says. "This shit just isn't real a lot of the time. Kids can get solace from songs, of course. But they can't look up to musicians, because what we're doing is just a bullshit pose a lot of the time—you know, trying to be that 'rock star.'

"Finding people of conviction in rock music is so hard these days," Maida continues, "but so is good rock music, for that matter. The last truly great album that I bought was Jeff Buckley's 'Grace,' and that was a while ago. I'm a music fan, too, and I go out and buy CDs. And with a lot of these bands that only have one or two decent songs per record, I sometimes feel like going to their rehearsal spaces and saying, 'I want a refund. Give me back my $15.' I wouldn't blame kids if they started doing that."

Billboard® SEPTEMBER 13, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/PROMOTION LABEL
				★★★No. 1★★★	
1	1	7	18	**PINK** 2 weeks at No. 1 NINE LIVES	AEROSMITH COLUMBIA
2	6	11	8	**TDUCH, PEEL AND STAND** DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
3	3	3	10	**TURN MY HEAD** SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
4	5	6	6	**MARCHING TO MARS** MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
5	2	2	23	**IF YDU COULD DNLY SEE** LEMON PARADE	◆ TONIC POLYDOR/A&M
6	7	5	16	**TRUST** CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
7	4	1	17	**LISTEN** DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
8	9	9	27	**PUSH** YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
9	11	12	8	**LAZY EYE** "BATMAN & ROBIN" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/WARNER BROS
10	10	4	18	**THE DIFFERENCE** BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
11	13	16	8	**LIVE THROUGH THIS (FIFTEEN STORIES)** THE HAPPIEST DOGS	MIGHTY JOE PLUM ATLANTIC
12	8	8	14	**BLEEDING ME** LOAD	METALLICA ELEKTRA/EEG
13	18	21	7	**I CHOOSE** IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
14	14	14	13	**LAST CUP OF SORROW** ALBUM OF THE YEAR	◆ FAITH NO MORE SLASH/REPRISE
15	16	19	12	**SUPERMAN'S DEAD** CLUMSY	◆ OUR LADY PEACE COLUMBIA
16	15	20	9	**SOUL OF LDVE** NOW	◆ PAUL RODGERS VELVEL
17	12	10	14	**CAROLINA BLUES** STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
18	17	15	29	**GONE AWAY** IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
19	27	—	2	**HELLO HELLO** TALK SHOW	◆ TALK SHOW ATLANTIC
20	21	22	4	**EVERLONG** THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
21	20	18	9	**LOCKED & LOADED** CUT THE CRAP	JACKYL EPIC
22	22	23	5	**SUGARCANE** DIAMONDS & DEBRIS	CRY OF LOVE COLUMBIA
23	28	32	3	**MY OWN PRISON** MY OWN PRISON	CREED WIND-UP
24	24	24	8	**VILLAINS** VILLAINS	◆ THE VERVE PIPE RCA
25	19	13	15	**BATDN ROUGE** THE NIXONS	◆ THE NIXONS MCA
26	25	27	4	**CONGD** CALLING ALL STATIONS	◆ GENESIS ATLANTIC
27	26	25	7	**AENEMA** AENIMA	◆ TOOL ZOO/VOLCANO
28	31	37	3	**HIT THE GRDUND RUNNING** LIE TO ME	JONNY LANG A&M
29	30	30	3	**FLY** FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
30	32	35	4	**HIGH** PUSHING THE SALMANILLA ENVELOPE	◆ JIMMIE'S CHICKEN SHACK ROKKET/A&M
31	29	28	4	**DNE ANGEL** STIR	STIR AWARE/CAPITOL
32	23	17	11	**YDU** HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI/VIRGIN
33	NEW▶		1	**WALKIN' DN THE SUN** FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
34	38	—	2	**HAVE YDU SEEN ME LATELY?** RECOVERING THE SATELLITES	COUNTING CROWS DGC/GET•EN
35	34	33	5	**BRING IT ON** TWENTY	LYNYRD SKYNYRD CMC INTERNATIONAL
36	35	31	19	**MONKEY WRENCH** THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
37	36	36	5	**D' YDU KNOW WHAT I MEAN?** BE HERE NOW	◆ OASIS EPIC
38	39	29	6	**PLACE YDUR HANDS** GLOW	◆ REEF EPIC
39	40	—	2	**SHUTTERBUG** EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRLSH/OUTPOST/GEFFEN
40	37	34	5	**FADE TO BLUE** RESOLUTION	38 SPECIAL RAZOR & TIE

Billboard® SEPTEMBER 13, 1997

Modern Rock Tracks™

T. WK	L. WK.	2 WKS	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/PROMOTION LABEL
				★★★No. 1★★★	
1	1	1	12	**FLY** 7 weeks at No. 1 FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
2	2	2	9	**WALKIN' ON THE SUN** FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
3	7	6	14	**WRDNG WAY** SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
4	6	7	11	**BUILDING A MYSTERY** SURFACING	◆ SARAH MCLACHLAN NETTWERK/ARISTA
5	5	5	9	**D' YDU KNDW WHAT I MEAN?** BE HERE NOW	◆ OASIS EPIC
6	3	3	20	**PUSH** YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
7	4	4	14	**TURN MY HEAD** SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
8	8	9	7	**EVERLDNG** THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
9	9	12	8	**CRIMINAL** TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
10	10	8	21	**6 UNDERGROUND** BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN
11	14	18	6	**THE RASCAL KING** LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
12	13	14	17	**SELL OUT** TURN THE RADIO OFF	◆ REEL BIG FISH MOJO/UNIVERSAL
13	11	11	25	**IF YDU COULD DNLY SEE** LEMON PARADE	◆ TONIC POLYDOR/A&M
14	12	10	25	**SEMI-CHARMED LIFE** THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
15	15	16	7	**JACK-ASS** ODELAY	◆ BECK DGC/GEFFEN
16	18	24	7	**SUPERMAN'S DEAD** CLUMSY	◆ OUR LADY PEACE COLUMBIA
17	16	13	28	**THE IMPRESSION THAT I GET** LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
18	19	19	10	**BREATHE** THE FAT OF THE LAND	◆ PRODIGY XL MUTE/MAVERICK/WARNER BROS
19	22	23	6	**GRADUATE** THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
20	28	—	2	**HELLO HELLO** TALK SHOW	◆ TALK SHOW ATLANTIC
21	17	17	12	**SICK & BEAUTIFUL** MELT	◆ ARTIFICIAL JOY CLUB CRUNCHY/INTERSCOPE
22	25	29	6	**VILLAINS** VILLAINS	◆ THE VERVE PIPE RCA
23	27	35	3	**DREAM** FOREST FOR THE TREES	◆ FOREST FOR THE TREES DREAMWORKS/GEFFEN
24	23	21	23	**SONG 2** BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
25	20	20	8	**LAZY EYE** "BATMAN & ROBIN" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
26	NEW▶		1	**HITCHIN' A RIDE** NIMROD	GREEN DAY REPRISE
27	37	—	2	**SUMMERTIME** STATIC & SILENCE	◆ THE SUNDAYS DGC/GEFFEN
28	21	15	18	**THE DIFFERENCE** BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
29	30	31	5	**LET DOWN** OK COMPUTER	RADIOHEAD CAPITOL
30	29	30	5	**(CAN'T YOU) TRIP LIKE I DO** "SPAWN" SOUNDTRACK	◆ FILTER AND THE CRYSTAL METHOD IMMORTAL/EPIC
31	24	22	25	**NDT AN ADDICT** PARADISE IN ME	◆ K'S CHOICE 550 MUSIC
32	33	38	3	**MDST PRECARIOUS** STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
33	34	—	2	**PRISONER** TRANSISTOR	311 CAPRICORN/MERCURY
34	36	39	3	**HAVE YDU SEEN ME LATELY?** RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
35	35	32	6	**MY TDWN** TWENTY-EIGHT TEETH	◆ BUCK-O-NINE TVT
36	31	33	5	**NOT IF YOU WERE THE LAST JUNKIE ON EARTH** COME DOWN	◆ THE DANDY WARHOLS TIM KERR/CAPITOL
37	NEW▶		1	**EVERYTHING TD EVERYDNE** SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
38	32	27	16	**LISTEN** DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
39	26	25	10	**WHAT DO YOU WANT FRDM ME?** MUSIC FOR PLEASURE	◆ MONACO POLYDOR/A&M
40	NEW▶		1	**LONG LONG TIME** TRYSOME #BDNE	LOVE SPIT LOVE MAVERICK/WARNER BROS.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100 NOT ONE HUNDRED

HITS! IN TOKIO

Week of August 24, 1997

① I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
② Sunshine Day / Matt Bianco
③ Honey / Mariah Carey
④ MMMBop / Hanson
⑤ Snow On The Sahara / Anggun
⑥ Someone / SWV Featuring Puff Daddy
⑦ Just A Freak / Crystal Waters Featuring Dennis Rodman
⑧ Smile / The Supernaturals
⑨ Men In Black / Will Smith
⑩ Best Days / Juice
⑪ Waiting For You / The Trampolines
⑫ Serial Thrills / Prodigy
⑬ Should I Walk Away / Summercamp
⑭ It Must Be Love / Robin S.
⑮ Samba De Janeiro / Bellini
⑯ All Kinds Of People / Big Mountain
⑰ Happiness / Vanessa Williams
⑱ Star / Primal Scream
⑲ Feel That Natural / Jennifer Brown
⑳ Not Where It's At / Del Amitri
㉑ Love Love Mode / Dimitri From Paris
㉒ Let's Start Over Again / Shakatak
㉓ You Are The Universe / The Brand New Heavies
㉔ Buddy / Kenji Ozawa
㉕ Timemachine / Chara
㉖ Melody / Ram Jam World Featuring Lisa
㉗ Bitch / Meredith Brooks
㉘ I Say A Little Prayer / Diana King
㉙ Daijobu / Touko Furuuchi
㉚ Drive Ni Turetette / Miki Imai
㉛ No Communication / Namie Amuro
㉜ D'You Know What I Mean? / Oasis
㉝ 'Akaka Falls / Keali'i Reichel
㉞ (Can't You) Trip Like I Do / Filter And The Crystal Method
㉟ Fly / Sugar Ray
㊱ Roadblock / C.J. Lewis
㊲ Everybody (Backstreet's Back) / Backstreet Boys
㊳ Endless Summer Nude / Magokoro Brothers
㊴ Ghosts / Michael Jackson
㊵ Anymore / Sarah Cracknell
㊶ Koiba Itsumo Maborosino Youni / Hofudiran
㊷ Nervous / Cory Sipper
㊸ All My Love / Patricia
㊹ Self Confidence / Newtone
㊺ C U When U Get There / Coolio Featuring 40 Thevz
㊻ Taiyouga Niaubasyo / Kouko Simizu
㊼ Hannah / Sugarplum
㊽ Star Fruits Surf Rider / Cornelius
㊾ Stay / Mizz Maya
㊿ Whatever / En Vogue

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
http://www.infojapan.com/JWAVE/

Adult Contemporary

THIS WK	LAST WK	2 WKS AGO	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	4	9	HOW DO I LIVE CURB 73022	◆ LEANN RIMES 2 weeks at No. 1
2	2	1	21	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
3	5	6	12	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
4	11	14	7	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
5	4	3	19	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	◆ MONICA
				★ ★ ★ AIRPOWER ★ ★ ★	
6	22		2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET ALBUM CUT/A&M	◆ ELTON JOHN
7	6	5	14	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
8	3	2	17	GO THE OISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON
9	10	12	5	FOOLISH GAMES ATLANTIC ALBUM CUT	◆ JEWEL
10	12	13	5	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
11	8	10	10	A SMILE LIKE YOURS ELEKTRA ALBUM CUT/EEG	NATALIE COLE
12	9	9	6	TO MAKE YOU FEEL MY LOVE COLUMBIA 78641	BILLY JOEL
13	15	20	5	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
14	13	11	31	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
15	7	7	17	OO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
16	19	18	48	UN-BREAK MY HEART LAFACE 24[illegible]/ARISTA	◆ TONI BRAXTON
17	14	8	22	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
18	18	17	65	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
19	16	16	36	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
20	17	15	28	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
21	26	--	2	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
22	21	21	7	I AM NOT HIOING COLUMBIA ALBUM CUT	KENNY LOGGINS
23	20	19	23	I DON'T WANT TO LAFACE 2422[illegible]/ARISTA	◆ TONI BRAXTON
24	29	28	26	BARELY BREATHING ATLANTIC 87[illegible]	◆ DUNCAN SHEIK
25	30	—	2	2 BECOME 1 VIRGIN 38[illegible]	◆ SPICE GIRLS

Adult Top 40

THIS WK	LAST WK	2 WKS AGO	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	20	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL 5 weeks at No. 1
2	4	4	9	FOOLISH GAMES ATLANTIC ALBUM CUT	◆ JEWEL
3	2	2	29	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
4	3	3	19	SEMI-CHARMEO LIFE ELEKTRA 64[illegible]/EEG	◆ THIRD EYE BLIND
5	5	5	18	HOW BIZARRE HUH! ALBUM CUT/MERCURY	◆ OMC
6	8	10	10	BUILOING A MYSTERY NETTWERK 13395/ARISTA	◆ SARAH MCLACHLAN
7	6	6	30	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
8	10	12	8	I OON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS	◆ PAULA COLE
9	7	8	20	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
10	9	7	17	A CHANGE WOULD OO YOU GOOO A&M ALBUM CUT	◆ SHERYL CROW
11	11	9	46	BARELY BREATHING ATLANTIC 87022	◆ DUNCAN SHEIK
12	13	16	10	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
13	14	14	11	IF YOU COULO ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
14	15	15	9	THE OIFFERENCE INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
15	12	11	11	MORE THAN THIS GEFFEN 19411	◆ 10,000 MANIACS
16	16	13	29	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
17	17	17	43	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
18	18	20	32	I WANT YOU COLUMBIA 78503	◆ SAVAGE GAROEN
				★ ★ ★ AIRPOWER ★ ★ ★	
19	26	29	4	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
20	21	24	7	THE IMPRESSION THAT I GET BIG RIG ALBUM CUT/MERCURY	◆ THE MIGHTY MIGHTY BOSSTONES
21	19	18	21	BITCH CAPITOL 58634	◆ MEREDITH BROOKS
22	23	23	8	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
23	22	21	16	SHAME ON YOU EPIC ALBUM CUT	◆ INDIGO GIRLS
24	28	28	6	SHE RUNS AWAY ATLANTIC ALBUM CUT	DUNCAN SHEIK
25	25	26	9	TO THE MOON AND BACK COLUMBIA 78576	◆ SAVAGE GARDEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. [illegible] adult contemporary stations and [illegible] adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997 Billboard/BPI Communications.

Radio Ireland Looking For Luck To Change

Station To Roll Out New Programming, Marketing Strategies

This story was prepared by Mike McGeever, programming editor for Music & Media in London.

DUBLIN—Ireland's beleaguered national commercial station, Radio Ireland, is planning a massive marketing blitz and programming overhaul after its shaky start and less-than-impressive first audience ratings results.

The full-service broadcaster, perhaps unfairly nicknamed "Radio Direland" by some media circles, only managed to pull in a 1% share of the republic's national audience since its St. Patrick's Day launch, according to the latest JNLR/MRBI figures.

During its first three months, the highest number of listeners to any Radio Ireland program was 21,000. The daily program "Classical Countdown," which airs from 6 p.m.-8 p.m., did not attract a single listener during the ratings survey, according to the report.

At the time of the station's launch, Radio Ireland executives forecast that the station would command a 10 share after its first year on air.

"We have to take stock," says Dave Hammond, Radio Ireland's head of sales and marketing. "There is a general consensus that we, perhaps, have been a bit too broad [in programming] coming into the market. To be so broad and so full-service, from day one, does present some positioning problems."

The station's current output contains block programming, such as speech, AC, soft rock, sports, classical music, Irish, and other strands.

Radio Ireland is currently conducting audience research before rolling out its new marketing and branding campaign. Those exercises will carry a price tag of between 1700 pounds ($1,029) and 1I million pounds ($1,470,000), according to the Irish press.

Hammond says the results of that research, expected in a few weeks, will dictate programming changes and targeted audience. Any significant changes in the station's output must be approved by Ireland's Independent Radio & Television Commission. The regulator, which awarded the station's license, has already given a nod of approval for some programming changes.

Hammond declined to comment on whether the broadcaster would follow the direction of a more defined format. "We have to wait for the research to come back," he says. "But for the moment, we are looking to get a handle on what gap exists nationally in Ireland. According to the research we have available, there is a gap for the 25- to 45-year-old market. The younger [demographics] are pretty much covered by RTE Radio 1 [full service/soft rock] and 2 FM [top 40]."

The latest ratings show the independent commercial sector with a 45% share of Ireland's listeners. Public broadcaster RTE Radio 1 has a 32% share and 2 FM a 22% share of the listening pie.

At the time of its launch, the station's chief executive, Dick Hill, said Radio Ireland would narrow its programming focus "somewhere down the road" and that not all programs would have the "broad parish" that they did at the station's launch. Prior to that, U.S. consultants Paragon Research had urged Radio Ireland's executives to take a more AC approach to programming, according to sources.

A major problem that Radio Ireland needs to address quickly, according to Hammond, is the number of frequencies the station has to use. "We are on 19 different frequencies across the country. So there is a job to be done in terms of creating awareness. We might approach this through direct mail or promotions. Also, we will be doing heavy brand promotion. These are crucial issues."

REMIXES: TOO MUCH OF A GOOD THING?

(Continued from page 97)

versions are "musically and lyrically completely different records, so you can literally play them both in all dayparts at the same time."

Adds WILD Boston assistant PD/music director Steve Gousby, "With Changing Faces, the record company is treating it like a brand-new record in terms of spins in addition to continuing to track the original. I'm actually looking at it as a brand-new record. You have to be careful, though, in the placement of the song. You can't have them close together, but we play both versions in all dayparts. The first one is still very hot for us."

While most programmers welcome remixes, they do have some reservations and recommendations.

"While we currently have remixes that take raps out, what we need are remixes that take the producer's voice out," contends Allen. "Puffy's voice is on Mariah Carey's record, it's on his own songs, his voice is on Biggie, it's on SWV. The same with Timbaland on Ginuwine records, on Missy [Elliott], on Aaliyah, and his own. You're trying to make your station sound like you're not playing the same four artists." Allen adds that he has not added Magoo & Timbaland's "Up Jumps Da Boogie," because "I've already got Timbaland all over the place."

"I was looking down my playlist, and any hour of the day between Puffy and Timbaland and Missy, I'm playing something by them, and right now it's too much," adds Cheatham.

Many stations will remix records themselves, for a variety of reasons. While exclusivity is a goal, sometimes it's to prolong the life of a record that the jock or programmer personally chooses to champion. "For records that I believe in, I say, 'Damn, we need a funky mix—this record is stalling out,'" says Heart Attack. "And if we do our own mix, we'll get an exclusive."

Cheatham says, "I have an Usher remix that Reggie D did. He did it because he liked the song, and we're playing it sparingly."

Lee says, "From time to time, our mixologist does our own exclusive remix of a song. And sometimes our listeners get upset because they can't buy them, but hey, they can always tape us! Whatever brings in our audience, whether it's a remix or not—we're open."

CRAVE'S DJ COMPANY

(Continued from page 98)

knew there were at least two hits there and figured we'd do some new tracks," says Ellis.

It was at this point in March that Crave's Ellis and Bisceglia hopped a plane to Frankfurt to meet with Ordu and her production team. "I was two weeks away from signing another deal with a group," says Ordu. "They called and asked me to please wait."

"We needed to have a real group, a real singer who can perform live," insists Ellis. "We were not going to manufacture a fake group. We are committed to integrity."

A number of songs on the album contained the European boy rapper/girl singer formula, which Crave decided to strip out for the most part, focusing instead on melody and verses. "Rhythm Of Love," in fact, originally contained a rap, which was replaced with verses sung by Ordu.

"We rerecorded some of the key tracks, took two or three off the original project, and added two songs," says Ellis. Aside from "Forever Young," the team selected "Wishing On The Same Star" (a barely known ballad from early '90s pop hopeful Keedy) in order to further showcase Ordu's vocal capabilities.

"It was nice to slip a ballad in," Ordu notes. "One of my long-term goals is to also be a songwriter, so I love singing that way," citing the highly stylized vocals of **Kate Bush**, **Fiona Apple**, and **Portishead's Beth Gibbons** as current influences.

As a final step, Crave wanted to flesh out DJ Company with additional members. First, the producers were invited to join, but declined because of the time commitment that would keep them far from their families. Instead, the label auditioned dancer/singers in the U.S., selecting **Michael Fielder** and **Brian Thomas**.

Next, the newly formed group began working with a choreographer to put together a credible live show. Then, in June, it hit the road, participating in radio shows cross-country, sometimes two or three a week.

Last month, the fancy footwork and visibility paid off when DJ Company was chosen to warm up through the second half of September for the multiplatinum **Backstreet Boys**.

And now, with luck, comes the payoff. "I was seriously surprised at just how hard a record company works to get to this stage," says Ordu. "So much energy has already gone into this."

Adds Ellis, "We're pretty proud of what we've done after one song. We started out with an album that was over a year old and had sat on the shelf, got the original singer back, and completely redid the album. Now, we have a real group performing live, and they're on their way."

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

BET On Jazz, Ovation Coming To NYC's Time Warner Cable

NYC ADDS BET JAZZ & OVATION: Two young music and arts channels are receiving a major distribution boost from New York's Time Warner Cable.

The all-jazz channel BET on Jazz and the arts and entertainment service Ovation will be added to the top cable system in the nation's largest market, effective this fall. The development is good news for both struggling channels, which have had a difficult time finding significant distribution on cable and satellite systems. Most operators face a significant crunch in channel capacity, and the promise of a "500 channel" universe still remains unfulfilled.

Significantly, the added cable exposure will put these two new channels "on the radar screen" of music industry executives in the Big Apple. Several music video channels had been campaigning heavily for space on Time Warner Cable since it announced earlier this year that it intended to add a dozen new channels (Billboard, Aug. 2). M2, MuchMusic USA, and the Box were among the clip programmers hoping to score one of the open slots. But, in the end, it was two lesser-known channels that prevailed.

BET on Jazz, Black Entertainment Television's all-jazz sister channel, launched in early 1996 and contains performance and documentary programming on established and developing jazz acts, as well as extensive coverage of international jazz festivals (Billboard, Oct. 14, 1995). The channel also airs jazz music videos—though there are only a handful produced each year.

Ovation does not carry straightforward music video programming, but it does air longform music performance specials and documentaries (Billboard, May 11, 1996). Among the acts that have appeared on the year-old channel are **the Chieftains, Elvis Costello,** and **Nina Simone.**

CONFERENCE UPDATE: In recognition of the growing significance of new digital avenues of music video exposure, Billboard has chosen Progressive Networks CEO/chairman **Rob Glaser** and the Box Worldwide CEO/president **Alan McGlade** to co-keynote the 19th annual Billboard Music Video Conference and Awards. The event will be held Nov. 20-22 at the Beverly Hilton in Los Angeles.

Both speakers will explore new and emerging opportunities for music video exposure, including developments in Internet broadcasting and digital cable.

A pioneer in the rapidly evolving Internet broadcasting medium, Glaser will speak about new programming, promotion, and production possibilities on the Internet for the music video community. Progressive Networks is the established market leader and creator of the technology behind real-time media over the Internet.

THE EYE



by Brett Atwood

Progressive's RealPlayer technology, which includes RealAudio and RealVideo, is already used by all of the major music companies to netcast live and on-demand music content. New Internet-specific music programmers are emerging to take advantage of this new technology, which has been downloaded by more than 15 million computer users.

The Box's McGlade will also discuss new digital opportunities for music video programming through cable, direct-broadcast satellite, and other avenues. Head of the world's leading interactive music television network, McGlade will unveil at the conference specific plans for a new multiplex of genre-specific music video channels. The Box already reaches more than 25 million households in the U.S. and abroad and is expected to expand its reach significantly with the addition of four clip channels.

There's more exciting news to come on this year's conference, which is the largest annual gathering of music video programming, production, and label executives. For registration and sponsorship information, contact **Maureen Ryan** at 212-536-5002.

Billboard has extended the deadline for regional programmers to submit their shows for award consideration. All music video programmers must submit a 30-second VHS highlight reel of their show and a submission form to Ryan no later than Sept. 12. Contact her at the above number.

PRODUCTION NOTES

LOS ANGELES

Geoff Moore, fresh off videos for **the Cardigans** and **Jewel,** directed the new clip for **Jars Of Clay.** "Crazy Times" was produced by Black Dog Films.

Anne-Marie Mackay is the eye behind **Lauren Christy's** "Breed." **Chris Sheffield** produced for Palomar Pictures.

Francine Lawrence filmed the "Happiness" video for **Vanessa Williams.**

NEW YORK

Michael Lucero lensed his second video for **Jonny Lang.** "Missing You" uses motion-control photography. Lucero was also busy pulling together a clip for "Whole Wide World" by New York krishna-core band **Shelter.**

Director **Thom Oliphant** of the Collective teamed up with **Amy Grant** to film "Takes A Little Time" in Washington Square and the Financial District. Next on his schedule is a clip for **Kami Lyle's** "Polka Dots" in Los Angeles.

FOR WEEK ENDING AUGUST 31, 1997

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET
14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **Puff Daddy,** It's All About The Benjamins
2 **Mariah Carey,** Honey
3 **Busta Rhymes,** Put Your Hands Where My Eyes...
4 **Mary J. Blige,** Everything
5 **Foxy Brown,** Big Bad Mamma
6 **Usher,** You Make Me Wanna
7 **Blackstreet,** Fix
8 **Mary J. Blige,** I Can Love You
9 **Vanessa Williams,** Happiness
10 **The Notorious B.I.G.,** Mo Money Mo Problems
11 **SWV,** Someone
12 **Immature,** I'm Not A Fool
13 **Brian McKnight,** You Should Be Mine
14 **Lil' Kim,** Not Tonight
15 **Qavina,** So Good
16 **Aaliyah,** Hot Like Fire
17 **Allure,** All Cried Out
18 **K-Ci & JoJo,** Last Nights Letter
19 **Milestone,** I Care 'bout You
20 **Next,** Butta Love
21 **Myron,** We Can Get Down
22 **Magoo & Timbaland,** Up Jumps Da Boogie
23 **Lost Boyz,** Me And My Crazy World
24 **Jamiroquai,** Alright
25 **Ginuwine,** I'll Do Anything/I'm Sorry
26 **702,** All I Want
27 **Erykah Badu,** Otherside Of The Game
28 **Wu-Tang Clan,** Triumph
29 **KRS-One,** A Friend
30 **Somethin' For The People,** My Love Is The...

★★ NEW ONS ★★

Chris Rock, Champagne
Sugar Ray f/Supercat, Fly
Playa, Don't Stop The Music
Janet Jackson, Got 'Til It's Gone
Boyz II Men, 4 Seasons Of Loneliness
Absolute, Never Wanna Let U Go
Wyclef Jean, Guantanamera
Naughty By Nature, Mourn You Till I Join You

CMT
COUNTRY MUSIC TELEVISION
Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Lorrie Morgan,** Go Away
2 **Toby Keith,** We Were In Love
3 **John Michael Montgomery,** How Was I To Know
4 **Neal Mccoy,** The Shake
5 **Kenny Chesney,** She's Got It All
6 **Diamond Rio,** How Your Love Makes Me Feel
7 **Michael Peterson,** From Here To Eternity
8 **George Strait,** Carrying Your Love With Me
9 **Trisha Yearwood,** How Do I Live
10 **Vince Gill,** You And You Alone
11 **Lee Ann Womack,** The Fool
12 **Alabama,** Dancin' Shaggin' On The Boulevard
13 **Ricochet,** Blink Of An Eye
14 **John Anderson,** Somebody Slap Me
15 **Sawyer Brown,** This Night Won't Last Forever
16 **Blackhawk,** Hole In My Heart
17 **Michael Peterson,** Drink, Swear, Steal & Lie
18 **Sons Of The Desert,** Hand Of Fate †
19 **Tim Mcgraw,** Everywhere
20 **Reba Mcentire,** What If It's You †
21 **River Road,** Nickajack †
22 **Bryan White,** Love Is The Right Place †
23 **Wade Hayes,** Wichita Lineman †
24 **Alison Krauss & Union Station,** Looking In... †
25 **Matraca Berg,** That Train Don't Run †
26 **Jason Sellers,** I'm Your Man †
27 **Tracy Lawrence,** How A Cowgirl Says Goodbye
28 **Dean Miller,** Nowhere, USA †
29 **John Fogerty,** Southern Streamline †
30 **Asleep At The Wheel,** Boogie Back To Texas
31 **Chris Ledoux,** This Cowboy's Hat
32 **Lila McCann,** Down Came A Blackbird †
33 **Jack Ingram,** Flutter
34 **Chely Wright,** Shut Up And Drive
35 **James Bonamy,** Naked To The Pain †
36 **Bill Engvall,** Warning Signs
37 **Brooks & Dunn,** Honky Tonk Truth
38 **Travis Tritt Feat. Lari White,** Helping...
39 **Brady Seals,** Natural Born Lovers
40 **Rodney Atkins,** In A Heartbeat
41 **Victoria Shaw,** Don't Move
42 **JO Myers,** When I Think About You
43 **David Lee Murphy,** All Ut Up In Love
44 **Buffalo Club,** Nothin' Less Than Love
45 **Blake & Brian,** Another Perfect Day
48 **Lonestar,** You Walked In
47 **Kinleys,** Please
48 **Delevantes,** I'm Your Man
49 **Mark Chesnutt,** Thank God For Believers
50 **Matt King,** A Woman Like You

† Indicates Hot Shots

★★ NEW ONS ★★

Big House, Love Ain't Easy
James T. Horn, Geronimo
Keith Perry, When I Could Fly
Rhett Akins, More Than Everything

MTV
MUSIC TELEVISION
Continuous programming
1515 Broadway, NY, NY 10038

1 **Matchbox 20,** Push
2 **Sugar Ray,** Fly
3 **Sublime,** Wrong Way
4 **Fiona Apple,** Criminal
5 **Puff Daddy,** It's All About The Benjamins
6 **The Notorious B.I.G.,** Mo Money Mo Problems
7 **Wyclef Jean,** We Trying To Stay Alive
8 **Sarah Mclachlan,** Building A Mystery
9 **Smash Mouth,** Walkin On The Sun
10 **Busta Rhymes,** Put Your Hands Where My Eyes...
11 **Mariah Carey,** Honey
12 **Jewel,** Foolish Games
13 **Live,** Turn My Head
14 **Wu-Tang Clan,** Triumph
15 **Foxy Brown,** Big Bad Mamma
16 **Chris Rock,** Champagne
17 **Spice Girls,** 2 Become 1
18 **Lil' Kim,** Not Tonight
19 **Foo Fighters,** Everlong
20 **Dandy Warhols,** Not If You Were The Last
21 **Reel Big Fish,** Sell Out
22 **Mighty Mighty Bosstones,** The Rascal King
23 **Verve Pipe,** Villains
24 **Forest For The Trees,** Dream
25 **Fleetwood Mac,** Silver Springs
26 **Oasis,** D' You Know What I Mean?
27 **Coolio,** Ooh La La
28 **Beck,** Jack-Ass
29 **Tool,** Aenema
30 **Mary J. Blige,** Everything
31 **Will Smith,** Men In Black
32 **Talk Show,** Hello Hello
33 **Jewel,** You Were Meant For Me
34 **Beck,** The New Pollution
35 **Sneaker Pimps,** 6 Underground
38 **Jamiroquai,** Virtual Insanity
37 **Backstreet Boys,** Quit Playing Games (With My Heart)
38 **Lauren Christy,** Breed
39 **Dru Hill,** Never Make A Promise
40 **Sister Hazel,** All For You
41 **Offspring,** The Meaning Of Life
42 **Filter & The Crystal Method,** (Can't You) Trip...
43 **Ginuwine,** When Doves Cry
44 **Jimmie's Chicken Shack,** High
45 **Jamiroquai,** Alright
46 **No Doubt,** Don't Speak
47 **The Wallflowers,** One Headlight
48 **Blackstreet,** Fix
49 **Nine Inch Nails,** Tha Perfect Drug
50 **Jon Bon Jovi,** Janie, Don't Take Your Love...

** Indicates MTV Exclusive

★★ NEW ONS ★★

TNN
THE NASHVILLE NETWORK
The Heart of Country
30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

1 **Trisha Yearwood,** How Do I Live
2 **Leann Rimes,** You Light Up My Life
3 **Chris LeDoux,** This Cowboy's Hat
4 **John Michael Montgomery,** How Was I To Know
5 **Lee Ann Womack,** The Fool
6 **Neal Mccoy,** The Shake
7 **Kenny Chesney,** She's Got It All
8 **Alabama,** Dancin' Shaggin' On The Boulevard
9 **Diamond Rio,** How Your Love Makes Me Feel
10 **Lorrie Morgan,** Go Away
11 **Vince Gill,** You And You Alone
12 **Travis Tritt Feat. Lari White,** Helping...
13 **Alan Jackson,** Who's Cheatin' Who
14 **Sara Evans,** Three Chords And The Truth
15 **Clay Walker,** Watch This
16 **Buffalo Club,** Nothin' Less Than Love
17 **George Strait,** Carrying Your Love With Me
18 **Sawyer Brown,** This Night Won't Last Fore
19 **Joe Diffie,** Somethin' Like This
20 **Blake & Brian,** Another Perfect Day
21 **Lila McCann,** Down Came A Blackbird
22 **Toby Keith,** We Were In Love
23 **Blackhawk,** Hole In My Heart
24 **Chely Wright,** Shut Up And Drive
25 **John Anderson,** Somebody Slap Me
26 **David Lee Murphy,** All Lit Up In Love
27 **Mark Chesnutt,** Thank God For Believers
28 **Bryan White,** Love Is The Right Place
29 **Sawyer Brown,** Betty's Being Bad
30 **Alabama,** (There's A) Fire In The Night

★★ NEW ONS ★★

Brooks & Dunn, Honky Tonk Truth
Matt King, A Woman Like You
Lonestar, You Walked In
Sons Of The Desert, Hand Of Fate
A. Tippin, M. Collie, J. Wood, Fire Down Below

VH1
MUSIC FIRST
Continuous programming
1515 Broadway, NY, NY 10038

1 **Third Eye Blind,** Semi-Charmed Life
2 **Jewel,** Foolish Games
3 **Spice Girls,** 2 Become 1
4 **Sarah Mclachlan,** Building A Mystery
5 **Dave Matthews Band,** Crash Into Me
6 **The Wallflowers,** The Difference
7 **Hanson,** Where's The Love
8 **OMC,** How Bizarre
9 **Mariah Carey,** Honey
10 **Sister Hazel,** All For You
11 **Fiona Apple,** Criminal
12 **Shawn Colvin,** Sunny Came Home
13 **Sheryl Crow,** Everyday Is A Winding Road
14 **Jon Bon Jovi,** Janie, Don't Take Your Love...
15 **Matchbox 20,** Push
16 **Fleetwood Mac,** Silver Springs
17 **No Doubt,** Don't Speak
18 **Verve Pipe,** The Freshmen
19 **Cardigans,** Lovefool
20 **Savage Garden,** I Want You
21 **Duncan Sheik,** Barely Breathing
22 **Wallflowers,** One Headlight
23 **En Vogue,** Don't Let Go (Love)
24 **Paula Cole,** I Don't Want To Wait
25 **Spice Girls,** Say You'll Be There
28 **Hanson,** Mmmbop
27 **Meredith Brooks,** I Need
28 **Meredith Brooks,** Bitch
29 **Yes...** Say What You Want
30 **Tonic,** If You Could Only See

★★ NEW ONS ★★

Blues Traveler, Most Precarious
Aqua, Barbie Girl
Janet Jackson, Got 'Til It's Gone
Sneaker Pimps, 6 Underground

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 13, 1997.

THE BOX
MUSIC TELEVISION YOU CONTROL
Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Aqua, Barbie Girl

BOX TOPS

Mr. Serv-On f/Master P, My Best Friend
Insane Clown Posse, Halls Of Illusion
Immatura, I'm Not A Fool
Sons Of Funk, Pushin' Inside You
Master P, How You Do Dat
Usher, You Make Me Wanna
Mary J. Blige, Everything
Magoo And Timbaland, Up Jumps Da Boogie
Busta Rhymes, Put Your Hands Where My Eyes Could See
The Notorious B.I.G., Mo Money, Mo Problems
SWV Feat. Puff Daddy, Someone
Will Smith, Men In Black
Mariah Carey, Honey
Mia X, The Party Don't Stop
Various Artists, The Jock Jam
Allure Feat. 112, All Cried Out
Coolio, C U When You Get There

NEW

Absolute, Never Wanna Let U Go
Ani DiFranco, In Or Out
Boyz II Men, 4 Seasons Of Loneliness
Collective Soul, Blame
Demond, All I Wanna Do
Frankie, If I Had You
Hooverphonic, 2 Wicky
Janet Jackson, Got 'Til It's Gone
Jars Of Clay, Crazy Times
Mack 10, Backyard Boogie
Master P, I Miss My Homies
Nadanuf, Tha Breaks
Naughty By Natura, Mourn You Till I Join You
Organized Konfusion, Somehow Someway
Plexi, Forest Ranger
Spice 1, Playa Man
Talk Show, Hello Hello
Wyclef Jean/Refugee All Stars, Guantanamera

M2
MUCHMUSIC
Continuous programming
1515 Broadway
New York, NY 10038

DubStar, Stars
Jungle Brothers, Jungle Brothers
Matthew Ryan, Guilty
Collective Soul, Blame
Wyclef Jean/Refugee All Stars, Guantanamera
The Sundays, Summertime
311, Prisoner
Junkster, Mr. Blue
Olive, You're Not Alone
Tanya Donnelly, Pretty Deep
John Fogerty, Blue Boy
The Crystal Method, Busy Child
Cool Bone, Nothin' But Strife

MuchMusic
Continuous programming
299 Queen St West
Toronto, Onatario M5V2Z5

Dandy Warhols, Not If You Were The Last. (new)
Blur, M.O.R. (new)
Mighty Mighty Bosstones, The Rascal King (new)
Spice Girls, Mama (new)
Talk Show, Hello Hello (new)
Dayna Manning, My Addiction (new)
Infinita, Gotta Get Mine (new)
Backstreet Boys, Everybody Backstreet's Back
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
The Tea Party, Temptation
Sarah McLachlan, Building A Mystery
Prodigy, Breatha
Wu-Tang Clan, Triumph
Oasis, D'You Know What I Mean?
U2, Last Night On Earth
Live, Turn My Head
Hanson, Where's The Love

MTV LATINO
Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Control Machete, Andamos Armados
Oasis, D'You Know What I Mean?
Plastilina Mosh, Nino Bomba
Savage Garden, I Want You
Julieta Venegas, De Mis Pasos
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
Molotov, Voto Latino
The Chemical Brothers, Block Rockin' Beats
Luis Miguel, Por Debajo De La Mesa
Paula Cole, Where Have All The Cowboys Gone?
Meredith Brooks, Bitch
Olive, You're Not Alone
Daft Punk, Around The World
10, 000 Maniacs, More Than This
Jon Bon Jovi, Queen Of New Orleans
Apollo 440, Ain't Talkin' 'Bout Dub
Ely Guerra, Angel de Fuego
Monaco, What Do You Want From Me
Smash Mouth, Walkin' On The Sun
Aleks Syntek Y La Gente Normal, Otra Parte De Mi

LIGHT MUSIC
1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

Supertones, Adonai
Fold Zandura, Ember
Geoff Moore, Today
Considering Lily, Cup
Value Pac, Happy
Three Crosses, This Is Not My Home
Hokus Pock, I'm So Happy
God's Property, Stomp
Jeni Varnadeau, Between You And Me
Echoing Green, Oxygen
Bryan Duncan, When It Comes To Love

Power Play MUSIC VIDEO TELEVISION
Five hours weekly
223-225 Washington St
Newark, NJ 07102

U2, Last Night On Earth
Primus, Over The Falls
Lauren Hoffman, Rock Star
Pretenders, Goodbye
10, 000 Maniacs, More Than This
Kenickie, In Your Car
Genesis, Congo
Kara's Flowers, Soap Disco
Room Service, Ain't Nuthin' Wrong
Foxy Brown, Big Bad Mamma
Foo Fighters, Everlong
Savage Garden, To The Moon & Back
Fat, Downtime
Coolio, C U When You Get There
The Mighty Mighty Bosstones, Rascal King
Honeyroots, Love Bees
Pat Benatar, Strawberry Wine
Sarah McLachlan, Building A Mystery
Wild Orchid, Supernatural
Uncle Sam, Can You Feel It

CMC
CALIFORNIA MUSIC CHANNEL
15 hours weekly
10227 E 14th St
Oakland, CA 94603

Mary J. Blige, Everything
Foxy Brown, Big Bad Mamma
Magoo And Timbaland, Up Jumps Da Boogie
Usher, You Make Me Wanna
Mariah Carey, Honey
Wu-Tang Clan, Triumph
Notorious B.I.G., Mo Money, Mo Problems
Somethin' For The People, My Love Is The Shhh!
Dana, As We Lay
Missy Elliott, The Rain

'SKA'S THE LIMIT' FOR SET FEATURING EARLY TUNES

(Continued from page 8)

"The Island 40th Anniversary Retrospective Series," an eight-CD, genre-specific compilation series (to be released over the next three years), celebrates the 40 years of music-making that followed Aitken's 1959 Jamaican arena hit. The series launches Sept. 16 in the U.S. (Sept. 15 in the rest of the world) with two 20-track collections, "Ska's The Limit (Volume I: 1959-1964)" and "Rhythm & Blues Beat (Volume I: 1964-1969)" (see separate story, page 5).

"Volume 1" opens, fittingly, with Aitken's buoyant early ska delight, a blend of R&B shuffle with *mento*, a lilting Jamaican calypso style.

"Ska actually began as a Jamaican version of the 'mento boogie,' says the 70-year-old Aitken, who also penned "Boogie." "In those days, everyone sang like American singers Smiley Lewis, Roscoe Gordon, Brook Benton, and Nat 'King' Cole. You had to enter a contest called 'Opportunity Hour' and either come in first or second for people to say, 'Yeah, this is a true singer.'

"I won a lot of those contests in Kingston, and it's a small place, so people knew me. I also worked for the Jamaican Tourist Board, singing calypso in a big tourist hat and colorful shirt to welcome tourists to Jamaica. I did that about a million times. Blackwell said he would like to make a recording with me. He was a nice young guy and very good at producing what he thought could be a successful record in those days."

Most of "Ska's" beloved classics, including those by future superstars Robert Marley (1962's "Judge Not") and Jimmy Cliff (1963's "King Of Kings"), mirror the mood of hopeful expectancy that greeted Jamaica's 1962 independence. Lord Creator's "Independent Jamaica," released that year, is an accurately detailed, typically upbeat account of the political machinations that led to freedom from English colonial rule.

Derrick & Patsy's "Housewives Choice," the first Island release to attract attention outside Jamaica and an audacious example of female domestic independence, was also written during 1962's heady rush. Delivered to radio stations before it was even titled, "Housewives" received its name after throngs of Jamaican women called in over and over to hear its sassy "back chat."

Yet two years after independence, disillusionment began to creep into ska lyrics, as more and more country folk streamed into Kingston in search of work and a good life that, increasingly, was not to be found. Justin Hinds & the Dominoes' sublime "Carry, Go, Bring, Come," produced in 1964 (by legendary sound system don Duke Reid), expresses the nation's renewed resentment against the "wicked old Jezebel" then sitting on the English throne.

Blackwell's aggressive marketing, and the late '50s-early '60s wave of Jamaican emigration (including Aitken, who relocated to England in 1960) spread ska fever to the U.K. "Ska's" closer, Millie Small's infectious "My Boy Lollipop," soared up international charts in 1964, establishing the music and Island on the worldwide music map.

PARING IT DOWN

Work on volumes one and two began simultaneously in January of this year. Island CEO Blackwell teamed with an A&R veteran at Island U.K., Trevor Wyatt, to make initial selections; then Wyatt and Island's New York-based senior VP, Matthew Stringer, experimented with the final choices.

"Chris had the primary input as to which tracks had to be included," says Stringer. "He has a brilliant memory, and he produced many of these tracks himself. During the early years, Island released about 400 singles, and ska really matured and hardened. Of course, there are obvious standout tracks, so the final culling was from about 100 in consideration. Trevor and I added and subtracted tracks and put together different sequences for Chris' evaluation."

After 12 different versions of "Ska's The Limit," they arrived at a natural point where every element flowed.

"We were just looking for tracks that were important at the time and trying to put them together in somewhat of a chronological order," says Blackwell, "but also getting it to play like a unified piece of music, so that no single tune jumps out at the listener and the CD plays right through, with a beginning, middle, and end.

"The Island was the easiest," he continues, "because it's all the same kind of music. The second volume was a little more complicated because we also had American R&B and English groups like the Spencer Davis Group, and the U.F.O. club scene was starting up. The next periods will be much more complicated, because we had more genres and artists. We have to figure how the album will play, so chronological organization won't work; we'll think more in terms of genres, like rock, folk, or more black-oriented collections."

Though ska's smiley-face sound has picked up speed and punk-rock influences over the years to match the energy of its mostly young and ska-like fans, the music's bounce-party ambiance and structure remain essentially intact. But the painstaking development stories behind each of "Ska's" seminal tracks—most of which never outgrown their niche markets—highlight how drastically the music business has changed over the past four decades.

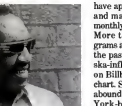
"When I was running my own company, I was able to listen to a different way and in much longer terms about building relationships and a strong artist roster with creative people," says Blackwell. "I felt the best thing to do was always treat the artist as paramount. I'm old, but I've always had, generally, people who have jobs in record companies today are compensated on an annual basis. They have to be dedicated to the point of stupidity to invest in an artist who won't make it for three years, because they might not make their job when the artist does make it.

"You can't blame the people doing A&R now; they have to go for the numbers," he adds. "For example, to set 20,000 units of any of 'Ska's' tracks back then took enthusiasm, effort, and dedication, but 20,000 units is no insignificant in today's larger profit picture. And that's part of today's overall problem."

SKA'S STRENGTH TODAY

Yet ska's ante appeal has never died, it merely ebbed and waned. "Ska's The Limit" arrives at a time when the music is more visible than ever. Its underground popularity of the past several years in America and Europe has steadily risen among many different listener groups, making it one of the most active and visible genres in the pop market.

"In terms of music breaking out today, fun flavors from far-flung places are mainstreaming, and ska is on the forefront of that," says Jessie Scott, PD at triple-A WRLT Nashville. "I think


AITKEN

ska is utterly captivating. It will be even stronger in the future than ever before, and this seminal collection is really important.

"Whenever a music is poised on the cutting edge, it's key to look back and see where it came from. That's also very much true with reggae," Scott adds. "This is a very important historical collection, and its timeless appeal is evident. We will definitely include these tracks in our mix, even here in the South, because the music transcends any ethnicity."

Numerous feature articles on ska have appeared recently in alternative and mainstream daily, weekly, and monthly press and in music magazines. More than 20 local U.S. video programs are currently devoted to ska. In the past 12 months, five No. 1 ska or ska-influenced tracks have appeared on Billboard's Modern Rock Tracks chart. Ska festivals and touring bands abound worldwide; Moon Ska, a New York-based label and retail outlet owned by Bob Hingley (a longtime fan of ska band the Toasters), churns out dozens of new albums by dozens of groups every year.

"Ska Island" is another compilation from Island also set for release Sept. 16, features new and veteran artists having a go at Island classics. Also out this month: Heartbeat Records' "Skatalites: Foundation Ska," a 32-track roundup of the groundbreaking instrumental ensemble's greatest Studio One hits; Tuff Gong's "Tear It Up: The Ska Album," by Floyd Lloyd; and Shanachie's "Ska: The Third Wave, Vol. 3." MTV has featured two-hour blocks of special programming called "Skaturday," and the Internet carries at least 700 ska World Wide Web sites.

Island Records is keenly aware of ska's rising currency and unusual demographics.

"Ska's" marketing campaign targets its "very varied audience," says Stringer, "including" audiophiles, collectors, upscale buyers—baby boomers for whom songs of that era were formative—and young buyers interested in ska music."

"Ska's" will be serviced Monday (8) to noncommercial stations that feature ska music, ska-friendly college radio, commercial stations broadcasting ska either in standard rotation or through ska-specialty programming, college radio stations and stations with oldies specialty programming. "Key stations will hold contest giveaways to increase awareness," says Stringer.

Though no tour is planned, the Skatalites—represented in "Ska's" by the late trombonist Don Drummond's 1964 "Eastern Standard Time"—began a comprehensive tour of the U.S. and Europe on Sept. 1 in Seattle and will continue playing dates through the end of this year. "That provides marketing opportunities in terms of the record's visibility at these shows," Stringer notes.

LISTENING STATIONS KEY

In the retail sector, "the key objective is to get the record positioned very visibly and to utilize listening booths and listening stations as much as possible to generate a much in-store play as possible," says

(Continued on next page)

SERIES CAPTURES EVOLUTION OF ISLAND BEATS

(Continued from page 5)

sary Retrospective Series," or "Island 40." The first, "Ska's The Limit (Volume 1: 1959-1964)," chronicles Blackwell's early beginnings in Jamaica, while the second volume, "Rhythm & Blues Beat (Volume 2: 1964-1969)," covers the period following his relocation to the U.K.

In addition comes "Ska Island," a compilation of newly minted recordings by some of the world's best ska artists, produced by Gaz Mayall, son of the British bluesman John Mayall. The album celebrates the heritage of a beat that became synonymous with the Island label in its early years and latest gave birth to a new, bouncy offspring, changing the face of popular music (see separate ska story, page 5).

Further albums in the historical "Island 40" compilation series will continue the story through the label's growth to preeminence in progressive rock, the signing of such artists as Roxy Music, the extraordinary bursting onto the world stage of Bob Marley, the discovery of U2, and the expansion into world music through such artists as Baaba Maal and Angelique Kidjo.

Additional contemporary celebrations of the label's back catalog are also planned along similar lines to the "Ska Island" project.

Blackwell says, "The next three albums will probably cover the period 1965-1975, and one will be a rock album, another a folk album, and the third a black-music album, including some of the African material we had started to record then. The first white act I signed to Island was John Martyn, who was a folk artist, and so all just got to where that if you do it chronologically, I don't think it will play that well together on one disc."

Matthew Stringer, senior VP of Island in New York, explains the marketing strategy. "The 'Island 40' series is a vehicle to convey the label's rich history in an entertaining style, the most clear and concise way to convey it to the consumer marketplace," he says. "Developing these CDs is an exciting and arduous task at the same time.


WINWOOD

Stringer says that the series is being constructed with the consumer in mind. "Each volume contains music with consistent appeal to a specific music-buying segment, showcasing the breadth and scope of Island's music and artists logically on the volume where they fit best. We've included special tracks not widely available that have a consistency of mood or feel along with the big hits. The first two volumes include tracks that have never been available on CD."

Blackwell, who took the label's name from Alec Waugh's novel "Island In The Sun," says, "The early material on the first two volumes represents a very special time for me, when the label was in its infancy. It is interesting to play this stuff again because it flashes me back to those times. I remember when I first recorded Laurel Aitken, and I never thought it would be the start of a popular record company. I was just recording the music because I wanted to do it. Because Jamaica is very small, it was only thinking in very simple terms at that stage."

Blackwell transferred his burgeoning Island operation to London in early 1962 with the help of a $5,000 loan and a town house rented from the Church of England Commissioners. It was a move he hoped would provide an international platform for Jamaican music and also offered him the opportunity to branch out into new musical pastures.

"I went to the U.K. rather than the U.S. because there was a huge Jamaican population there, all over the country," he says. "I bought a list of the 20 major record stores catering for the black music from Carlo Kramer at Esquire Records and started from there."

According to popular legend, Blackwell used to hawk boxes of his imported discs around the U.K. trailing in a Mini Cooper. From the back seat of this tiny vehicle, one of the world's most important recording labels eventually grew. "That's absolutely true," Blackwell says. "In those days you could get around pretty fast in a Mini Cooper."

THE R&B YEARS

Volume two of the anniversary series, "Rhythm & Blues Beat," chronicles the music that Blackwell promoted and pioneered from his U.K. base and also defines the melting pot that was the London club scene during the period.

Winston Gordon, managing director of Nummi Records, one of the U.K.'s leading black music retailers with three outlets in the Birmingham area, says, "There is a lot of history in the whole Island material. It isn't necessarily a huge market, but collectors will be very curious, and it will no doubt catch some new listeners, as well.

"Island always had brilliant quality control," he continues. "The U.K. was a great consumer of both British and American sounds at the time; it was a market with good taste that lapped up this music, and it's interesting to see Island that very early. There's a lot of the earliest Island riden that some of my customers would kill for."

Initially, Island's market was Jamaican expatriates and the sound systems at all-night blues parties in the U.K. Afro-Caribbean community. But early ska recordings on the label by the likes of Derrick Morgan and Jimmy Cliff swiftly found their way on to the

(Continued on next page)

SERIES CAPTURES EVOLUTION OF ISLAND BEATS

(Continued from preceding page)

dancefloors of such trend-setting London clubs as the Flamingo on Wardour Street and the Roaring Twenties on Carnaby Street, where there existed a cosmopolitan audience of Afro-Caribbeans, American service personnel, and young, white suburban kids.

In the clubs, the new Jamaican sounds were played alongside imported American R&B, and Blackwell saw the potential—and the common roots—of both. Ska had initially developed as a uniquely Jamaican take on American R&B, and Blackwell hit upon the idea of marrying the ska rhythm to an old R&B hit by Barbie Gaye called "My Boy Lollipop."

Millie Small's cover was recorded in London in early 1964 with a hand directed by the Jamaican guitarist Ernest Ranglin. The single, licensed by Blackwell to the Philips imprint Fontana, became the first Jamaican crossover hit, selling 7 million worldwide and reaching No. 2 on both the U.S. and U.K. charts (kept from the No. 1 spot in the U.K., strangely enough, not by the Beatles but first by the Searchers and then the Four Pennies). The song closes volume one of the "Island 40" series.

At the same time Blackwell was tasting his first international hit with Small, he was also diversifying into the field of U.S. R&B, then a rare and exotic sound on the British scene. "I was coming out of this store in Kingston, and they had this big sound system playing 'Mockingbird' by Inez and Charlie Foxx. I went back in the store and said, 'What the hell is that?' So I went to New York and licensed it for U.K. release from Juggy Murray, who ran the Sue label there. I also got the rights to use the label's name, and that was the start of the Sue label in the U.K."

That was at the end of 1963, and "Mockinghird," which opens the "Rhythm & Blues Beat" volume in the "Island 40" series, was an instant U.K. club hit. Today Blackwell recalls, "I went to see Guy Stevens at the Scene Club, which was one of the top clubs in London. He was an aficionado of American R&B, and I asked him to come and run the label. He was brilliant, and he brought so much great stuff in."

For the next four years via Sue U.K., Blackwell and Stevens provided a British audience with the very best of American R&B. Blackwell says, "I remember there was this feature on the back page of the U.K. music weekly paper Disc in which each of the four members of the Beatles was asked to name his four favorite records. Out of 16 records, seven of them were on Island or Sue."

Also among the new generation of U.K. musicians inspired by the U.S. material that Blackwell and Stevens were importing was the 15-year-old Steve Winwood, who went on to become one of Island's most enduring artists. Blackwell first came across Winwood in February 1964 in the Golden Eagle pub in Birmingham, where he was singing and playing with the Rhythm & Blues Quartet.

"Before I had even got up the stairs I heard this amazing voice," recalls Blackwell of the occasion. "When I got in I was astounded to see it was this kid of 15. It was Steve Winwood. I went back a couple of days later and met his parents and signed him and the band."

Blackwell changed the act's name to the Spencer Davis Group and licensed its recordings to Fontana, which at the time was better placed to exploit the pop market than was Island.

"I'd seen independent labels die because they had a hit," he says. "They'd run up a huge pressing bill to manufacture the records, and then they would have problems getting paid for the records they sold, and they'd go bankrupt. I wasn't going to risk that, and so I used Fontana for both Millie and the Spencer Davis Group."

The Spencer Davis Group's biggest hits, "Gimme Some Lovin' " and "Keep On Running," are featured on volume two of the "Island 40" series.

By 1967, however, the music scene was changing rapidly in the U.K. Blackwell recalls, "It was the end of an era and the beginning of a new one. Up until then, I had spent 75% of my time on Jamaican music and 25% on pop. Until I started touring the world with Millie, I spent most of my time getting tapes, pressing records, marketing them, and taking them around shops. From 1967, I began to concentrate on rock, because at the time it was rebel music. I had never really liked pop because it was very straight, but this was different and exciting."

It was during 1967 that Stevens left the Sue label and Winwood quit the Spencer Davis Group to form Traffic, one of the key groups in the U.K.'s new progressive rock market. Blackwell was to make Island a brand leader in this field, too, with such bands as Free, Spooky Tooth, and Jethro Tull, all to be featured in further volumes in the "Island 40" series to be released in spring 1998.

READER'S DIGEST MUSIC, WARNER RESOUND LINK

(Continued from page 7)

further points to negotiations with several major music publishers who are also owners of master recordings. Reader's Digest itself owns about 15,000 master recordings.

James Schadt, the chairman/CEO of parent Reader's Digest who left the company Aug. 11 following weak performance by the company in recent years, had been a champion of Perez's division. But Perez notes that new management, mainly reflected by the return of George Grune (chairman in 1984-94), is "a strong advocate" of the music unit. "They're holding to Schadt's philosophy that we must continue to deal with our traditional customers but develop new channels," he says. "His energy and support have not dissipated in any way."

Perez reports that despite a particularly "tough year" in Europe, music revenues for the company are holding steady, at $450 million worldwide, as are profits, which are not broken out by the company. "We've actually had an uptick in unit sales, as we offer smaller price points for continuity sales."

Perez envisions business gains resulting from aggressive moves to expand territories where Reader's Digest recordings are sold, including first-time forays into Brazil, Poland, the Czech Republic, and Hungary. "Brazil has a great deal of promise for us," says Perez. "Despite a very high price point, we sold 70,000 sets of a six-CD collection taken from our vaults."

Perez further reports that the company's new fiscal year, which began July 1, is off to "a very good start."

"We've sold 140,000 of a three-CD set, 'Nature's Music,' consisting of relaxation music from our classical masters, in one campaign. A three-CD Patsy Cline set is at 140,000. And we've made new deals for product by Judy Collins, Vic Damone, and Skitch Henderson and the New York Pops Orchestra."

Perez reports to Barbara Morgan, senior VP and editor in chief of Reader's Digest's books and home entertainment division, of which music accounts for 22% of revenues. Overall, music accounts for 15% of the total global sales at Reader's Digest, which did $3.1 billion for the fiscal year ending June 30, 1996.

Perez joined Reader's Digest in 1995 as director of music product development after associations with the direct-mail operations of Time Warner and Sony's Music Sound Exchange; he was promoted to his present post in June.

"Can you imagine having Sheryl Crow appearing on a Reader's Digest boxed set?" says Perez of the company's attempt to add a new generation to the ranks of direct-mail buyers.

'SKA'S THE LIMIT' FOR SET FEATURING EARLY TUNES

(Continued from preceding page)

Stringer. "Flats, posters, and CD bin cards will highlight the CDs in ska or compilation sections, and the artwork is very attractive. But the records sound so great that we hope they won't be relegated to compilation sections. Based on our marketing campaign, they won't."

PolyGram Group Distribution, which handles Island, will equip its salespeople with such additional sale tools as a fanzine detailing ska's history, the story behind construction of the CD, and information about the artists. It is designed to be either handed directly to consumers or provided to retailers.

Postcards will be mailed to independent retailers, and other promotions have been designated for specific one-stops, mom-and-pops, mass merchants, and specialty retailers. Listening parties will be held in clubs located in areas with a high incidence of ska music purchase, including New York; Washington, D.C.; Baltimore; Boston; Atlanta; Orlando; Miami; California's Orange County; Los Angeles; San Francisco; and Chicago.

"We should do pretty well with this volume since most of our accounts are mom-and-pops, where the really music-conscious people usually buy their music," says Kevin Hawkins, product manager for Woodland, Calif.-based one-stop Valley Records.

" 'Ska's The Limit' is not really aimed at middle America; it's aimed at the consumer who buys records on a regular basis," he continues. "I think it's a very cool compilation. When I saw the solicitation, I wanted to get my hands on it—for the company and for myself, personally. It's a very well-put-together package, from the track listing to the artwork—a very excellent introduction to what ska actually was and what the term originally meant."

Consumer ads will be placed in "collector publications, broader music or lifestyle publications, and ska fanzines," says Stringer. "We already have our own Web site, www.island40th.com. Since August, it has featured extensive information on this retrospective, including the essays, archival material, photos, soundbites, and an extensive Island discography."

Direct-marketing strategies include mailing postcards to cafe and coffeehouses and specialty catalog placement. Twenty thousand additional postcards will go out to active ska music buyers and fans. "The postcard provides a free number to sample the record," says Stringer. "It also directs you to the Web site."

Island will be working to "generate features in record-collector publications—that's going to the source—and in music and lifestyle publications," says Stringer. "We're also making an effort to generate reviews in major music publications, trend publications, lifestyle publications, all local daily newspapers, and local and regional weekly entertainment papers. Ideally, all these different marketing efforts will hit ska's various key audiences."

Says Blackwell, "I'm just hopeful, particularly with the whole ska movement today, that fans will be interested in these records that capture where it all started. I was playing the first two volumes today, and it felt extraordinary. The great thing music does is flash back memories, and those were great times."

EUROPEAN DVD LAUNCH

(Continued from page 10)

Benjamin Goldfarb of Columbia Tristar Home Video says, "We think 1998 is the year for DVD in Europe."

Lieberfarb expects penetration of DVD players to expand to 10% of all color-TV households in major European territories by the end of 2001.

However, the launch of DVD at this year's IFA has met with criticism in the consumer press. The confusing technical details connected with the now-settled battle to agree on a DVD standard have prompted some journalists to predict that the technology thrown on the market this year will be outdated too soon to make a purchase recommendable.

German journalists have also been highly critical of the "regional codes" built into the discs, which keep European-bought players from playing DVDs sold in the U.S.

The regional coding was dictated to the technology industry by studios in order to protect European theatrical releases of new films. In Europe, films are usually released six months after they come out in the U.S., a delay that might have created a market for U.S.-bought DVDs exported to Europe prior to theatrical release.

The situation has often been portrayed in the German press as a "ghettoization" of Europe, especially since the restrictive regional codes have been extended to classic movies like "Casablanca," for which no danger exists of a ruined theatrical release.

But Lieberfarb seemed confident the bad press would blow over.

Because it marks the first time there is a technical standard, the presentation of DVD at IFA "has been the first opportunity to have a coherent media dialogue," he says. "My suspicion is that the [image of DVD in the] press will be changed. I think Europe is now where the U.S. was in March," when DVD was released there.

In addition to Warner Bros., the studios cooperating in the coordinated European launch are Columbia TriStar, Universal, MGM/UA, and PolyGram.

Electronics manufacturers cooperating in the effort are Philips, Grundig, Hitachi, JVC, Mitsuhishi, Panasonic, Pioneer, Sony, Thomson, and Toshiba.

MUSIC INDUSTRY HONORS DIANA

(Continued from page 7)

ed to play "appropriate" music once the ceremonies are over. Radio 2 has replaced "Folies," a musical scheduled for Saturday evening, with a classical concert. The program for a Promenade concert at the Royal Albert Hall, to be broadcast live by Radio 3 at 7:30 p.m., has been changed to Fauré's Requiem, replacing the music scheduled for the first half. The performance will be preceded by one minute's silence.

Video releases centered on the life and death of the princess are already being planned. In the U.S., MPI Home Video says it will ship on Thursday (11) titles documenting the funeral coverage along with a look at her life. BBC Video plans an early-October release of the video memorial "Diana: The People's Princess Remembered."

This story was prepared by Dominic Pride with reports from Billboard Bulletin international editor Mark Solomons, Music & Media news editor Jon Heasman, and Paul Sexton in London; and Marc Maes in Antwerp, Belgium.

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INTERSCOPE RECORDS AT A CROSSROADS

(Continued from page 10)

terscope fold (Billboard, Aug. 30).

A published report has alleged that Seagram Co. president/CEO Edgar Bronfman Jr. is exerting pressure on Interscope to end its distribution relationship with Death Row. Sources have also told Billboard that the label is engaged in discussions with other majors about distributing all its releases. Separately, Priority has already agreed to distribute the label's forthcoming soundtrack to the film "Gang Related," according to the source (Billboard, Aug. 30).

If Death Row does leave Interscope, it remains unclear who would retain rights to the Death Row catalog.

Interscope is standing by its public statement on the matter: "Interscope Records has a contract to distribute Death Row Records which is still in full force and effect."

Meanwhile, Interscope and Trauma Records settled a legal battle over the ownership of No Doubt (Billboard Bulletin, Sept. 2). The companies agreed to terminate their joint venture two years early, with each initially retaining some interest in No Doubt and Bush.

Under the terms of the agreement, Interscope will pay Trauma between $3 million and $5 million, sources say.

No Doubt, whose year-old "Tragic Kingdom" has sold more than 6.9 million copies, will return to Interscope, but the Trauma logo will also appear on the band's next album and a future greatest-hits set, and Trauma will receive royalties from both releases.

(Interscope initially signed No Doubt and issued the band's 1992 self-titled debut, which has sold 190,000 copies, according to SoundScan.)

Trauma will retain the rest of its roster, including Bush, but Interscope will distribute the group's next album—tentatively due in fall of 1998—through November 1999. After that date, the album and the band's entire catalog will go to Trauma's new distribution partner.

Bush's two Trauma/Interscope albums have proved to be a boon to both companies. "Sixteen Stone," its 1994 debut, has sold more than 5 million copies; its 1996 follow-up, "Razorblade Suitcase," has sold more than 2.6 million, according to SoundScan.

Rob Kahane, who owns Trauma with partner Paul Palmer, says he is "thrilled with the settlement."

Sources say that several companies have expressed interest in Trauma, including Virgin, BMG, and Disney.

Kahane says that although his label is splitting with Universal Music Group-affiliated Interscope, he would "not rule out working with Universal [Music and Video] Distribution" in the future.

Trauma's other acts include Shaquille O'Neal and his T.W.I.S.M. imprint, which includes new acts One Accord, S.H.E., and Peter Gunz. Other Trauma acts include the Phunk Junkeez and Souls.

As part of the agreement, the debut by Trauma act Eva Trout will be released as scheduled in mid-September through Interscope.

While a source close to Interscope principals Ted Field and Jimmy Iovine says that the duo is resigned about the split with Trauma, they are said to be concerned about Interscope's future with Death Row, which is uncertain.

The label's founder, Marion "Suge" Knight, is serving a nine-year prison sentence for probation violation. Its biggest star, Tupac Shakur, died of gunshot wounds on Sept. 13, 1996.

Meanwhile, a federal investigation is being conducted into the label's activities. In February, a grand jury subpoenaed the records of some 15 companies affiliated with Death Row (Billboard, March 8).

Interscope's distribution deal with Death Row has certainly been fruitful. The companies launched their association with the 1992 release of Dr. Dre's "The Chronic," which has sold more than 3.9 million copies, according to SoundScan.

Death Row's string of hits includes Snoop Doggy Dogg's chart-topping 1993 album "Doggy Style," which has sold more than 5 million copies, and his 1996 follow-up "Tha Doggfather," which has sold 1.8 million.

Other major Death Row releases have included Tha Dogg Pound's 1995 debut "Dogg Food," which has sold more than 1.6 million copies, according to SoundScan, and Shakur's 1996 releases "All Eyez On Me" and "The Don Killuminati: The 7 Day Theory," which have sold more than 3.5 million and 3 million, respectively, according to SoundScan.

Before Shakur moved over to Death Row prior to the recording of "All Eyez On Me," the rapper recorded three albums for Interscope. "Me Against The World," released in 1995, has sold more than 2.3 million; "Strictly 4 My N.I.G.G.A.Z.," released in 1993, has sold more than 1.3 million; and his 1992 Interscope debut, "2Pacalypse Now," has sold more than 644,000, according to SoundScan.

While Death Row undoubtedly helped prop Interscope up in the mid-'90s, Death Row's fortunes appear to have hit a downturn. Death Row's last release, Lady Of Rage's "Necessary Roughness," released in June, has yet to sell more than 100,000 copies, according to SoundScan.

Despite the eventual loss of Bush and the possible split with Death Row, Interscope still sports hit acts.

Interscope proper has scored such recent hits as the Wallflowers' 1996 album "Bringing Down The Horse," which has sold 3 million copies, according to SoundScan.

Other successes include Teddy Riley's BLACKstreet. The group's 1996 album "Another Level" has sold more than 2.8 million, while its 1994 self-titled effort has sold more than 1 million.

A deal with the gospel imprint B-Rite, which spawned "God's Property" by God's Property From Kirk Franklin's Nu Nation, has also proved successful. The album has sold more than 950,000 units since its release in May.

Another label deal that continues to score for Interscope is Nothing, run by Nine Inch Nails' Trent Reznor. The label released Marilyn Manson's "Antichrist Superstar," which has sold more than 1.2 million. In the case of Nine Inch Nails, Interscope/Nothing continues to share the profits from the act's albums with its original label, TVT. The act's last full-length release, 1994's "The Downward Spiral," has sold more than 2.6 million, according to SoundScan.

Interscope has also had its share of disappointments. Hard rock band Helmet, a group Interscope paid a hefty price for after a bidding war, has yet to sell more than 1 million copies of an album. "Meantime," the band's 1992 Interscope debut, has sold more than 604,000, but the band's subsequent efforts have been disappointments. "Betty," released in 1994, sold more than 252,000, while "Aftertaste," released in February, has sold 100,000, according to SoundScan.

In 1993, Interscope hit with 4 Non Blondes' "Bigger, Better, Faster, More!," which has sold more than 1.6 million, but the group disbanded after that album. Singer Linda Perry's solo debut, released in the fall of 1996, failed to sell more than 25,000 copies, according to SoundScan.

When Dr. Dre split from Death Row, Interscope was able to maintain its relationship with the hot producer/artist by establishing the Aftermath imprint. However, the label's debut effort, the compilation "Dr. Dre Presents The Aftermath," has been a disappointment. Released in 1996, it has sold more than 518,000 copies to date, according to SoundScan.

Nonetheless, a source says Interscope is optimistic about the future of Aftermath and other new label deals.

On Oct. 21, Aftermath/Interscope will release the self-titled effort by the Firm, featuring Nas, AZ, Foxy Brown, and Nature, and produced by Dr. Dre and the Trackmasters.

Other new label pacts include a deal with R&B superstar R. Kelly, which excludes Kelly's own material; Teddy Riley's Lil' Man label; and Organized Noize, named for the hip-hop production team.

FIRST HONG KONG RAID NETS CDS, EQUIPMENT

(Continued from page 10)

CDs were identifiable as local: the high quality and the packaging.

Suspicions have long been held that the proliferation of pirate products in such illegal software markets as the Golden Arcade, located in Hong Kong's Mongkok district, and throughout the Sham Shui Po area (both on the Kowloon Peninsula side of Hong Kong) has been locally supplied.

IFPI figures indicate that 8%-10% of all CD piracy in Hong Kong concerns music; the market for pirated music CDs is 3.5 million units, compared with 14.5 million units of legitimate product. Pirated CDs retail in Hong Kong for about $4.25, often bundled as three for $12.75.

Giouw says, "It will have an impact on the HK market, but if no further actions are taken, it will be replaced. Because nobody really knows. Whatever you see here in these figures is a pretty conservative estimate."

Also of major concern, and more worrying from an export perspective, is the nearby enclave of Macau, located 40 miles and an hour away by jetfoil to the west along the South China coast and officially a Portuguese colony until midnight of Dec. 21, 1999.

CD consumption in Macau is estimated at less than half a million per year. IFPI figures quoted as recently as Aug. 5 showed that 25 plants with a capacity of 90 million units were sorely underestimated.

Earlier in 1997, IFPI asked the Macau government to start a registration system for CD manufacturers there. Of the 11 plants raided in Macau, two were registered. "In just four raids, we have turned up altogether 15 replication lines in four plants," Giouw says.

In one Macau company alone, Yau Shing Plastic, eight monoliners were seized along with 150,000 music karaoke VCDs. There, Giouw says, "capacity could be as high as 120 million, where the consumption is less than half a million."

NEW QUESTIONS OVER FUNDING OF DEATH ROW

(Continued from page 5)

may become a focus of the federal government's probe.

Others, however, believe that any settlement of this one suit would not necessarily influence the government's actions "one way or the other."

The recent settlement of another suit against Death Row by the administrators of Tupac Shakur's estate, meanwhile, may result in the release of masters by the late rapper on a new imprint distributed by Mercury Records, according to a source.

Sources say that Death Row is the focus of a federal grand jury investigation into its activities. It is believed that the probe is focusing on potential money-laundering, extortion, and Racketeer Influenced and Corrupt Organization (RICO) violations (Billboard, March 8).

A source indicates that one of the witnesses who has appeared before the panel is Michael "Harry O" Harris, a former L.A. crack cocaine kingpin serving a 28-year sentence for attempted murder (Billboard, Aug. 30).

In a jailhouse interview published in The Los Angeles Times Sept. 1, Harris claimed that in 1991 he provided $1.5 million in seed money for a half stake in GF Entertainment, a corporation that was purportedly an early incarnation of Death Row. Harris made similar allegations in an unfiled lawsuit drafted in 1996; details of the action were first revealed in a February LA Weekly story.

Ed Corey, an attorney for Death Row, reiterates label chief Marion "Suge" Knight's claim that Harris never provided Death Row with any funding. Knight is serving a nine-year prison sentence after violating his probation in a 1995 weapons case (Billboard, March 15).

A lawsuit filed in January 1996 and still pending in L.A. Superior Court claims that Death Row's start-up money came from other quarters. The plaintiffs in the case, Solar Records chairman Dick Griffey and rapper Tracy Curry (who records as the D.O.C.), allege they were denied their share of the proceeds from a 1991 partnership agreement—which they say was the precursor of Death Row—between them, Knight, and Knight's former Death Row partner, Dr. Dre (real name Andre Young) (Billboard, Jan. 20, 1996).

In the action, Griffey and Curry maintain that initial funding for the partnership, Future Shock Entertainment Inc., was provided by a $1 million advance on a publishing deal Sony made with Curry and Young and that Young's 1993 Death Row album, "The Chronic," was "completely financed" by Griffey, Curry, and Young.

Curry's attorney, Joseph Porter, claims that, in a conversation with Knight before the label owner gave a deposition in August, "he denied to me that he got any money from Michael Harris. He said the money came from the D.O.C. and Dre and from a few little deals they had to keep them going."

Porter adds, "If it's true that [Curry and Griffey] put up the money [to start up Death Row] . . . how does Michael Harris justify his claim?"

Porter maintains that a settlement of the suit in favor of Griffey and Curry—which would suggest at least a tacit admission on the label's part that they provided early funding for Death Row—would help deflate Harris' as-yet-undocumented claims (which could be raised in a federal prosecution) and would serve as Knight's "best defense against a RICO action."

Amanda Metcalf, Griffey's attorney, says, "The majority of the start-up money [for Death Row] did come from Dick Griffey." She adds that Knight "said that he didn't get any money from Michael Harris."

Regarding Porter's contention about the impact of a settlement, Metcalf, a former federal prosecutor, says, "The U.S. attorney's office may regard a settlement in this suit as an indication that Harris did not have anything to do with financing Death Row. However, if I was still in the U.S. attorney's office, I wouldn't regard it as evidence one way or the other."

Corey disputes Porter's depiction of Knight's position: "[Knight] testified that the money was coming in from institutional sources . . . Definitely Suge will put forward that the money came from legitimate sources."

Corey adds that Knight discussed where the early funding for Death Row came from in his deposition but claims that Porter had requested and received a stipulation that details of the deposition be kept confidential.

A Dec. 3 trial date has been set for Griffey and Curry's suit, with a mandatory settlement conference scheduled for late November. Both Porter and Corey indicate that there have been preliminary discussions regarding a settlement. Corey says, "We've asked for a proposal." Metcalf says she has not been a party to any settlement discussions so far.

In an evident attempt to clear its legal docket as government scrutiny of its affairs deepens, Death Row has settled a couple of other lawsuits in recent months.

In July, the label settled a wrongful-death suit lodged by the family of Kelly Jamerson, who was stomped to death at a Death Row function at the El Rey Theatre March 13, 1995, in L.A. Porter, who represented the Jamerson family in their action, says the terms of the settlement are confidential.

In late August, Death Row reportedly settled a $150 million action filed by Afeni Shakur, mother of the late rapper Tupac Shakur, and attorney Richard Fischbein, who are the joint administrators of the musician's estate (Billboard, May 3). The suit, which alleged that Death Row had defrauded the musician out of millions of dollars, sought the return of more than 150 unreleased master recordings made by Shakur before his murder in 1996.

According to well-placed sources, the Shakur estate has had discussions with Mercury Records about the possibility of releasing the unissued Shakur tapes through the label, but no deal has been finalized yet. One source says, "We're considering it, but it's by no means a sure thing."

A PolyGram representative says that the company does not comment on speculation. Representatives of the Shakur estate could not be reached by press time.

Assistance in preparing this story was provided by Ed Christman in New York.

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 331 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	24	★★ NO. 1 ★★ SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG) 2 wks at No. 1
2	2	12	MEN IN BLACK WILL SMITH (COLUMBIA)
3	3	17	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)
4	7	6	FOOLISH GAMES JEWEL (ATLANTIC)
5	4	21	HOW BIZARRE OMC (HUH!/MERCURY)
6	6	10	2 BECOME 1 SPICE GIRLS (VIRGIN)
7	5	27	SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)
8	8	16	ALL FOR YOU SISTER HAZEL (UNIVERSAL)
9	9	16	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
10	10	15	PUSH MATCHBOX 20 (LAVA/ATLANTIC)
11	13	11	FLY SUGAR RAY (LAVA/ATLANTIC)
12	11	5	HONEY MARIAH CAREY (COLUMBIA)
13	15	11	BUILDING A MYSTERY SARAH MCLACHLAN (NETTWERK/ARISTA)
14	12	17	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
15	17	37	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)
16	14	29	THE FRESHMEN THE VERVE PIPE (RCA)
17	19	16	DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA)
18	16	23	BITCH MEREDITH BROOKS (CAPITOL)
19	18	40	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)
20	28	7	HOW DO I LIVE LEANN RIMES (CURB)
21	20	16	IF YOU COULD ONLY SEE TONIC (POLYDOR/A&M)
22	21	37	CRASH INTO ME DAVE MATTHEWS BAND (RCA)
23	22	28	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
24	25	7	I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.)
25	23	9	INVISIBLE MAN 98 DEGREES (MOTOWN)
26	24	5	BARBIE GIRL AQUA (MCA)
27	27	42	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)
28	26	15	THE DIFFERENCE THE WALLFLOWERS (INTERSCOPE)
29	31	28	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
30	33	48	DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)
31	32	23	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)
32	38	8	WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE)
33	29	33	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
34	34	31	I WANT YOU SAVAGE GARDEN (COLUMBIA)
35	30	17	A CHANGE WOULD DO YOU GOOD SHERYL CROW (A&M)
36	43	2	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)
37	40	41	LOVEFOOL THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)
38	—	1	GOT 'TIL IT'S GONE JANET JACKSON (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)
39	42	7	LOVE YOU DOWN INOJ (SO SO DEF/COLUMBIA)
40	49	4	CRIMINAL FIONA APPLE (CLEAN SLATE/WORK)
41	36	8	COCO JAMBOO MR. PRESIDENT (WARNER BROS.)
42	35	8	WHERE'S THE LOVE HANSON (MERCURY)
43	39	8	NOT TONIGHT LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)
44	47	23	MMMBOP HANSON (MERCURY)
45	45	24	SAY YOU'LL BE THERE SPICE GIRLS (VIRGIN)
46	37	10	MORE THAN THIS 10,000 MANIACS (GEFFEN)
47	46	15	6 UNDERGROUND SNEAKER PIMPS (CLEAN UP/VIRGIN)
48	52	3	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
49	44	14	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)
50	50	12	WRONG WAY SUBLIME (GASOLINE ALLEY/MCA)
51	53	8	BIG BAD MAMMA FOXY BROWN FEAT. DRU HILL (VIOLATOR/DEF JAM/MERCURY)
52	57	3	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)
53	48	6	EVERYTHING MARY J. BLIGE (MCA)
54	56	3	TAKES A LITTLE TIME AMY GRANT (A&M)
55	55	6	EVERLONG FOO FIGHTERS (ROSWELL/CAPITOL)
56	71	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN (ROCKET/A&M)
57	54	6	I SAY A LITTLE PRAYER DIANA KING (WORK)
58	58	10	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)
59	51	13	TURN MY HEAD LIVE (RADIOACTIVE/MCA)
60	—	1	ON MY OWN PEACH UNION (MUTE/EPIC)
61	67	2	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (VIOLATOR/ELEKTRA/EEG)
62	69	2	SILVER SPRINGS FLEETWOOD MAC (REPRISE)
63	61	16	I WANNA BE THERE BLESSID UNION OF SOULS (EMI/CAPITOL)
64	59	9	D' YOU KNOW WHAT I MEAN? OASIS (EPIC)
65	—	1	TOO GONE, TOO LONG EN VOGUE (EASTWEST/EEG)
66	60	11	ESPN PRESENTS THE JOCK JAM VARIOUS ARTISTS (TOMMY BOY)
67	62	4	IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
68	—	1	HITCHIN' A RIDE GREEN DAY (REPRISE)
69	73	3	SELL OUT REEL BIG FISH (MOJO/UNIVERSAL)
70	72	11	GO THE DISTANCE MICHAEL BOLTON (COLUMBIA)
71	68	2	GUANTANAMERA WYCLEF JEAN FEAT. REFUGEE ALLSTARS (RUFFHOUSE/COLUMBIA)
72	—	1	FOR ONCE IN OUR LIVES PAUL CARRACK (ARK 21)
73	—	1	THE RASCAL KING THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)
74	74	2	JACK-ASS BECK (DGC/GEFFEN)
75	63	5	NEVER MAKE A PROMISE DRU HILL (ISLAND)

◯ Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	5	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)
2	4	24	I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)
3	5	10	DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG)
4	2	2	WHERE HAVE ALL THE COWBOYS GONE? PAULA COLE (IMAGO/WARNER BROS.)
5	3	6	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
6	—	1	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRAND JURY/RCA)
7	20	47	BECAUSE YOU LOVED ME CELINE DION (550 MUSIC)
8	6	2	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
9	7	55	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)
10	10	11	HEAD OVER FEET ALANIS MORISSETTE (MAVERICK/REPRISE)
11	9	16	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
12	12	5	EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M)
13	11	3	CALL ME LE CLICK (LOGIC/RCA)
14	16	18	CHANGE THE WORLD ERIC CLAPTON (REPRISE)
15	15	5	YOUR WOMAN WHITE TOWN (BRILLIANT!/CHRYSALIS/VIRGIN)
16	8	7	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)
17	14	24	WHERE DO YOU GO NO MERCY (ARISTA)
18	21	30	YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE)
19	25	47	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)
20	—	17	THIS IS YOUR NIGHT AMBER (TOMMY BOY)
21	17	28	COUNTING BLUE CARS DISHWALLA (A&M)
22	13	24	IF IT MAKES YOU HAPPY SHERYL CROW (A&M)
23	—	11	OOH AAH... JUST A LITTLE BIT GINA G (ETERNAL/WARNER BROS.)
24	22	44	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
25	18	37	GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRA/EEG)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

5 2 BECOME 1 (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
48 4 SEASONS OF LONELINESS (BMG, ASCAP/EMI Unart, BMI) HL/WBM
51 AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Fabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/E2, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP)
20 ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
11 ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
35 ALL I WANT (FROM GOOD BURGER) (Kharatory, ASCAP/B Black, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
67 ALONE (Careers-BMG, BMI/Gibb Brothers, BMI) HL
66 AROUND THE WORLD (Zomba, ASCAP) WBM
81 AS WE LAY (Saja, BMI/Lastrada, BMI)
41 BACKYARD BOOGIE (WB, ASCAP/Real N Huff, ASCAP) WBM
8 BARBIE GIRL (MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Warner Chappell Denmark, ASCAP) HL
29 BARELY BREATHING (Duncan Sheik, BMI/Happ Dog, BMI/Careers-BMG, BMI) HL
54 BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAYER) (Slam U Well, ASCAP/Lil Lulu, BMI/Jim Edd, BMI/712 Stone Ave., BMI/EMI Blackwood, BMI/12 & Under, BMI/Jumping Bean L.L.C., BMI/Jelly's Jams L.L.C., ASCAP) HL
18 BITCH (Kissing Booth, BMI/Warner-Tamerlane, BMI/Hidden Pun, BMI/Sushi Too, BMI/EMI Blackwood, BMI) HL/WBM
38 BUILDING A MYSTERY (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
60 BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP)
85 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
93 CAN'T GET YOU OUT OF MY MIND (Play The Music, ASCAP/Viper 7, ASCAP/Tony Casale, ASCAP)
73 CAN'T LET GO (Sony/ATV Songs, BMI/Yab Yum, BMI/Browntown Sound, BMI/Mic L, ASCAP/Sailandra, ASCAP/Almo, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM
84 CAN U FEEL IT (WB, ASCAP/Nervous, BMI/Connotation, BMI/Warner-Tamerlane, BMI) WBM
69 CAN WE (FROM BOOTY CALL) (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
21 COCO JAMBOO (Hanseatic Musikverlag, GEMA/Warner-Tamerlane, BMI) WBM
22 C U WHEN U GET THERE (FROM NOTHING TO LOSE) (Boo Daddy, ASCAP/Du It All, BMI/Lek Ratt, ASCAP/Pookie Straughter, ASCAP)
71 DON'T SAY (Sony/ATV Songs, BMI/Yab Yum, BMI/Browntown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner Chappell, BMI) HL/WBM
100 DON'T WANNA BE A PLAYER (FROM BOOTY CALL) (Zomba, ASCAP/Kiely, ASCAP/Conversation Tee, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Foray, SESAC/1972, SESAC/Henchmen, BMI) HL/WBM
68 DOWN FOR YOURS (Marco Cardenas, ASCAP)
16 DO YOU KNOW (WHAT IT TAKES) (Heavy Rotation, BMI/BMG, ASCAP/Cheiron, ASCAP/Mega, ASCAP) HL
34 DO YOU LIKE THIS (Mike's Rap, BMI)
94 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM
37 ESPN PRESENTS THE JOCK JAM (Various Publishers)
68 FIX (Donril, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sound, ASCAP/Wu-Teng, BMI/Bar-Kay, BMI/Warner-Tamerlane, BMI/Sugarhill, BMI) WBM
12 FOOLISH GAMES/YOU WERE MEANT FOR ME (Wiggly Tooth, ASCAP/Polio Boy, BMI/Third Story, BMI/WB, ASCAP) WBM
32 FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM
83 FOUR LEAF CLOVER (WB, ASCAP/Maverick, ASCAP/Abra, ASCAP) WBM
99 FREE (Ultra Blue, ASCAP/Commitment, ASCAP/Jessica Michael, ASCAP/Moody Black Keys, BMI/Conner Ryan, BMI)
26 THE FRESHMEN (Sid Flips, ASCAP/EMI April, ASCAP) HL
30 G.H.E.T.T.O.U.T. (Zomba, BMI/R Kelly, BMI) WBM
31 GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba, BMI/R Kelly, BMI) WBM
53 GO THE DISTANCE (FROM HERCULES) (Walt Disney, ASCAP/Wonderland, BMI) HL
82 HAPPY WITH YOU (Samantha Cole, BMI/EMI Blackwood, BMI/Be Le Be, BMI/About Time, ASCAP/EMI April, ASCAP) HL
38 HARD TO SAY I'M SORRY (Double Virgo, ASCAP/Warner-Tamerlane, BMI/ECAF, BMI) HL/WBM
64 HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL
59 HOLE IN MY SOUL (Swag, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
1 HONEY (Sony/ATV Songs, BMI/Rye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI)
4 HOW DO I LIVE (Realsongs, ASCAP) WBM
47 I CAN LOVE YOU (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/6 th Of July, BMI/NASHMACK, ASCAP) HL/WBM
45 I CARE 'BOUT YOU (FROM SOUL FOOD) (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) HL/WBM
7 I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL
25 I MISS MY HOMIES (Burnin Avenue, BMI/Big P, BMI)
92 I'M NOT A FOOL (Zomba, BMI/Hookman, BMI)
96 IN A DREAM (Rocks, ASCAP)
15 INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubales, SOCAN/On Board, BMI/EMI Blackwood, BMI) HL
42 I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING) (New Hidden Valley, ASCAP/Casa David, ASCAP) HL/WBM
78 IT'S ALRIGHT (FROM NOTHING TO LOSE) (Chyna Baby Music, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Baby Big, ASCAP/Buddha Max, ASCAP/Perk's, BMI/MCA, BMI)
90 IT'S NO GOOD (EMI, BMI/EMI Blackwood, BMI) HL
44 IT'S YOUR LOVE (EMI Blackwood, BMI) HL
57 I WANNA BE THERE (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
43 I WANT YOU (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
75 JACK-ASS (Cyanide Breathmint, ASCAP/BMG, ASCAP/Dust Brothers, ASCAP/Special Rider, SESAC)
86 LEGEND OF A COWGIRL (Tsanoddnos, BMI/Ensign, BMI/Ash Bella, Geestreet/ASCAP/Famous, ASCAP/Donovan, BMI/Peter International, BMI)
50 LOOK INTO MY EYES (FROM BATMAN & ROBIN) (Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI)
91 MEN OF STEEL (FROM STEEL) (Shaquille O'Neal, ASCAP/WB, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Hits From Da'Bong, BMI/BMG, BMI)
40 MMMBOP (Jam N' Bread, ASCAP/Heavy Harmony) WBM
2 MO MONEY MO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betha, ASCAP/Tommy Jymi, BMI) HL
38 MORE THAN THIS (EMI Virgin, BMI) HL
39 MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
70 NEED YOUR LOVE (Davone Ravone, BMI/Tom Bomb, BMI/Young Beggah, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI) HL/WBM
10 NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
78 NEVER, NEVER GONNA GIVE YOU UP (Unichappell, BMI/Savette, BMI) HL
62 NO TENGO DINERO (EMI Scandinavia, BMI/Llee, BMI/EMI Unart, BMI) HL
13 NOT TONIGHT (FROM NOTHING TO LOSE) (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
74 PIECE OF MY HEART (Web IV, BMI/Sloopy II, BMI/Unichappell, BMI) HL/WBM
3 QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM
95 RELAX & PARTY (Stephen Grey, ASCAP/Funkmaster Flex, ASCAP)
23 RETURN OF THE MACK (Perfect, BMI/SPZ, BMI/GEMA)
77 RHYTHM OF LOVE (Edition Interaudio/Edition 5 th Floor BMG, GEMA/Ufa/Careers-BMG, BMI) HL
33 SAY YOU'LL BE THERE (Full Keel, ASCAP/Windswept Pacific, BMI/Sony/ATV Songs, BMI/Sony) HL/WBM
N SEMI-CHARMED LIFE (3 EB, BMI/EMI Blackwood, BMI) HL
63 SMILE (N-The Water, ASCAP/Still N-The Water, BMI/Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Music Corp. Of America, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
N7 SMOKIN' ME OUT (Bovina, ASCAP/EMI April, ASCAP/Warren G, ASCAP) HL/WBM
24 SOMEONE (Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/HGL, ASCAP/Harve Pierre, BMI/Rhythm Bluntz, ASCAP/Price Is Right, ASCAP/MCA, ASCAP) HL
17 SUNNY CAME HOME (WB, ASCAP/Scred, ASCAP/Lev-A-Tunes, ASCAP) WBM
81 SUPERNATURAL (Sony/ATV Tunes LLC, ASCAP/Wild Orchid, ASCAP/Bayjun Beat, BMI/MCA, BMI) HL
46 TAKE IT TO THE STREETS (Ramp, BMI/B.K.L., BMI/WB, BMI/Sadiyah's, BMI/Armacien, BMI/Blue Image, PRO/Keep On, CAPAC/Unidisc) WBM
5N THINGS JUST AIN'T THE SAME (FROM MONEY TALKS) (Mass Ave., ASCAP/Motown Tunes, ASCAP/Polygram Int'l, ASCAP/Warner-Tamerlane, BMI) HL/WBM
87 THINKING OF YOU (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/WB, ASCAP) HL/WBM
58 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)
49 TO THE MOON AND BACK (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
7N TUBTHUMPING (Chumbawamba/Leosong)
14 UP JUMPS DA BOOGIE (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP)
88 WE CAN GET DOWN (Alley Gadfly, BMI/M Double, BMI/Spin, ASCAP)
27 WHAT ABOUT US (FROM SOUL FOOD) (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP) WBM
65 WHATEVER (Sony/ATV Songs, BMI/ECAF, BMI/No Intro, ASCAP/E2, ASCAP/EMI April, ASCAP/Kasande, ASCAP) HL
88 WHAT'S STOPPING YOU (Ovidad, BMI/Zomba, BMI) WBM
52 WHEN I DIE (Far M.V., ASCAP/BMG, ASCAP/Realsongs, ASCAP) HL/WBM
80 WHEN YOU TALK ABOUT LOVE (Flyte Tyme, ASCAP/New Perspective, ASCAP/Irving, BMI/EMI April, ASCAP) HL/WBM
72 YOU BRING ME UP (EMI April, ASCAP/LBN, ASCAP/Cord Kayla, ASCAP/Mike's Rap, BMI) HL
55 YOU LIGHT UP MY LIFE (Curb, ASCAP/Polygram Int'l, ASCAP) WBM
8 YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/UR IV, ASCAP) HL
28 YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (EMI April, ASCAP/D/B/D Itself, ASCAP/Justin Combs, ASCAP/Ausar, BMI/Mason Betha, ASCAP/MCA, BMI/The Price Is Right, BMI/Dynatone, BMI) HL

Billboard. SEPTEMBER 13, 1997

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	—	1	★★ NO. 1 ★★ HONEY MARIAH CAREY (COLUMBIA) 1 wk at No. 1
2	1	7	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
3	7	4	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)
4	2	13	HOW DO I LIVE LEANN RIMES (CURB)
5	3	12	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)
6	6	6	NEVER MAKE A PROMISE DRU HILL (ISLAND)
7	4	14	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
8	5	2	BARBIE GIRL AQUA (MCA)
9	10	9	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
10	8	5	2 BECOME 1 SPICE GIRLS (VIRGIN)
11	9	10	NOT TONIGHT LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)
12	11	11	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG)
13	12	11	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ (TOMMY BOY)
14	13	8	SOMEONE SWV (FEATURING PUFF DADDY) (RCA)
15	14	8	INVISIBLE MAN 98 DEGREES (MOTOWN)
16	15	2	I MISS MY HOMIES MASTER P FEAT. PIMP C AND THE SHOCKER (NO LIMIT/PRIORITY)
17	22	3	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
18	16	9	GOTHAM CITY R. KELLY (JIVE)
19	25	2	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)
20	28	3	WHAT ABOUT US TOTAL (LAFACE/ARISTA)
21	17	15	DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA)
22	19	7	DO YOU LIKE THIS ROME (GRAND JURY/RCA)
23	21	5	ALL I WANT 702 (BIV 10/MOTOWN/CAPITOL)
24	39	3	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
25	18	18	IT'S YOUR LOVE TIM MCGRAW (WITH FAITH HILL) (CURB)
26	47	2	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)
27	27	7	COCO JAMBOO MR. PRESIDENT (WARNER BROS.)
28	29	3	BACKYARD BOOGIE MACK 10 (PRIORITY)
29	23	19	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)
30	30	4	AFTER 12, BEFORE 6 SAM SALTER (LAFACE/ARISTA)
31	24	13	LOOK INTO MY EYES BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
32	31	18	ESPN PRESENTS THE JOCK JAM VARIOUS ARTISTS (TOMMY BOY)
33	20	19	BITCH MEREDITH BROOKS (CAPITOL)
34	26	9	TAKE IT TO THE STREETS RAMPAGE FEAT. BILLY LAWRENCE (VIOLATOR/ELEKTRA/EEG)
35	—	1	YOU LIGHT UP MY LIFE LEANN RIMES (CURB)
36	41	11	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)
37	34	8	ALL FOR YOU SISTER HAZEL (UNIVERSAL)
38	63	2	BUILDING A MYSTERY SARAH MCLACHLAN (NETTWERK/ARISTA)
39	33	17	SAY YOU'LL BE THERE SPICE GIRLS (VIRGIN)
40	71	2	BUTTA LOVE NEXT (ARISTA)
41	32	6	I CAN LOVE YOU MARY J. BLIGE (MCA)
42	36	29	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
43	40	7	TO THE MOON AND BACK SAVAGE GARDEN (COLUMBIA)
44	35	4	HOLE IN MY SOUL AEROSMITH (COLUMBIA)
45	37	10	WHEN I DIE NO MERCY (ARISTA)
46	48	3	AS WE LAY DANA (TONY MERCEDES/LAFACE/ARISTA)
47	58	4	HAVE A LITTLE MERCY 4.0 (SAVVY/PERSPECTIVE/A&M)
48	38	29	CUPID 112 (BAD BOY/ARISTA)
49	45	14	YOU BRING ME UP K-CI & JOJO (MCA)
50	59	2	NEED YOUR LOVE BIG BUB FEAT. QUEEN LATIFAH & HEAVY D (KEDAR/UNIVERSAL)
51	51	7	I SAY A LITTLE PRAYER DIANA KING (WORK)
52	44	7	MORE THAN THIS 10,000 MANIACS (GEFFEN)
53	43	9	WHATEVER EN VOGUE (EASTWEST/EEG)
54	46	13	SMILE SCARFACE FEAT. 2PAC & JOHNNY P (RAP-A-LOT/NOO TRYBE/VIRGIN)
55	50	27	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
56	42	41	FOOLISH GAMES/YOU WERE MEANT FOR ME JEWEL (ATLANTIC)
57	54	15	GO THE DISTANCE MICHAEL BOLTON (COLUMBIA)
58	49	15	ALONE BEE GEES (POLYDOR/A&M)
59	53	5	TO MAKE YOU FEEL MY LOVE BILLY JOEL (COLUMBIA)
60	52	20	MMMBOP HANSON (MERCURY)
61	64	5	NEVER, NEVER GONNA GIVE YOU UP LISA STANSFIELD (ARISTA)
62	56	9	WHEN YOU TALK ABOUT LOVE PATTI LABELLE (MCA)
63	66	2	NO TENGO DINERO LOS UMBRELLAS (EMI/VIRGIN)
64	61	35	DA' DIP FREAKY NASTY (HARD HOOD/POWER/TRIAD)
65	70	2	DON'T SAY JON B. (YAB YUM/550 MUSIC)
66	65	5	DOWN FOR YOURS MASTA ACE INCORPORATED FEAT. ROGER TROUTMAN (NATYBOY/GLAM/MERCURY)
67	62	6	FIX BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH (INTERSCOPE)
68	57	8	CAN'T LET GO LAURNEA (YAB YUM/EPIC)
69	60	25	I DON'T WANT TO/I LOVE ME SOME HIM TONI BRAXTON (LAFACE/ARISTA)
70	55	14	BUTTERFLY KISSES RAYBON BROS. (MCA NASHVILLE)
71	69	3	AROUND THE WORLD DAFT PUNK (SOMA/VIRGIN)
72	—	1	MEN OF STEEL SHAQUILLE O'NEAL IT W (SM/QWEST/WARNER BROS.)
73	68	2	WE CAN GET DOWN MYRON (ISLAND)
74	74	2	PIECE OF MY HEART SHAGGY (FEAT. MARSHA) (VIRGIN)
75	—	1	I'M NOT A FOOL IMMATURE (MCA)

◯ Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Billboard HOT 100 SINGLES™

SEPTEMBER 13, 1997

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 SHOW PROGRAM PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / ARTIST / LABEL & NUMBER / UPC/NUMBER LABEL	PEAK POSITION
				★★★ No. 1/HOT SHOT DEBUT ★★★	
1	NEW ▶		1	**HONEY** ◆ MARIAH CAREY SONG TO APPEAR IN THE FILM "CHAIN REACTION" (CD) (C) MCA SOUNDTRACKS 11048	1
3	4	4	4	**MO MONEY MO PROBLEMS** ▲ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVIE J. (CHRIS) / RASHAUN D. OLIVER III (MASE) & EDWARDS A. RIDGEWAY (PUFF DADDY) (CD, CS) (P, D) BAD BOY 73120-00109-2	3
4	3	3	12	**QUIT PLAYING GAMES (WITH MY HEART)** ◆ BACKSTREET BOYS M. MORRIS, J. LYDON, J. WATSON, N. MARTIN, R. CRICH, LOW (CD) (C) JIVE 42453	2
5	5	5	13	**HOW DO I LIVE** ▲ LEANN RIMES T. NICHOLS / W. JEAN / M. CURB / D. WARREN (CD, CS) (C) CURB 73022	4
6	6	9	14	**2 BECOME 1** ▲ SPICE GIRLS R.STANNARD / M.ROWE / SPICE GIRLS / E.STANNARD / M.ROWE (CD, CS) (C) VIRGIN 38503	5
9	14	4	5	**YOU MAKE ME WANNA...** ◆ USHER J.DUPRI / JOHN "JOHN" W. JEAN / J.DUPRI (C) (D) JAPEX 41N4-0001	4
7	3	2	14	**I'LL BE MISSING YOU** ▲ ★ PUFF DADDY & FAITH EVANS (FEATURING 112) C.CONNOLLY / S.TROUTMAN / E.STRICKLAND / R.F.EVANS / MASE (CD, CS) (P) BAD BOY 73001-00105-2	1
8	6	4	11	**SEMI-CHARMED LIFE** ◆ S.JONES / S.HANSEN (CD, CS) (C) ELEKTRA/EAST 17153	3
9	7	—	2	**BARBIE GIRL** ◆ AQUA R.DAU / C.LAUSEN / S.RASTED / C.NORREEN / S.RASTED / C.NORREEN / R.DAU / S.NYSTROM (CD) (C) MCA 55182	7
10	8	8	6	**NEVER MAKE A PROMISE** ◆ DRU HILL (CD, CS) (C) DAMIAN 53000	7
11	11	11	10	**ALL FOR YOU** ◆ SISTER HAZEL K.ERICKSON / A.ROCK (SISTER HAZEL) (CD, CS) (C) UNIVERSAL 56135	11
12	25	21	42	**FOOLISH GAMES/YOU WERE MEANT FOR ME** ▲ JEWEL J.KILCH / T.COLLINS / S.HALL / J.KILCH (CD) (C) ATLANTIC 83000	2
13	10	7	10	**NOT TONIGHT (FROM "NOTHING TO LOSE")** ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ K.GRIFFIN / K.H.JONES / MISSY ELLIOTT / LEFT EYE / ANGELA MARTINEZ / L.SMITH / L.BOWEN / K.WARREN (CD, CS) (C) ATLANTIC 83010	7
14	15	15	9	**UP JUMPS DA BOOGIE** ◆ MAGOO AND TIMBALAND TIMBALAND / MAGOO (CD, CS) (C) BLACKGROUND 73008-00106-2	14
15	12	13	10	**INVISIBLE MAN** ◆ 98 DEGREES J.KOLLEN / J.GRIFFIN / D.OEVILLER / S.HYDESHILL / P.PRESTO (CD, CS) (C) UNIVERSAL 56135	12
16	13	9	16	**OO YOU KNOW (WHAT IT TAKES)** ◆ ROBYN D.POP / M.MACKEN / ROBIN S / P.M.MARTIN / K.CRICH, LOW (CD) (C) RCA 64665	7
17	14	10	10	**SUNNY CAME HOME** ◆ SHAWN MULLINS J.LEVENTHAL / S.COLVIN / J.LEVENTHAL (CD, CS) (C) COLUMBIA 78526	10
18	18	12	7	**BUILDING A MYSTERY** ◆ SARAH MCLACHLAN P.MARCHAND / S.MCLACHLAN / P.MARCHAND (CD) (C) NETTWERK 13359-00472-9	12
19	16	12	21	**BITCH** ◆ MERIAH CARY C.BAKER / M.BROOKS / S.PEREZ (CD) (C) CAPITOL 58634	2
20	24	40	3	**ALL CRIED OUT** ◆ ALLURE FEATURING 112 M.SMITH / J.M.WHITE III / M.ROONEY / R.HOLL / FORCE (CD, CS) (C) CRESCENDO 1	20
21	21	23	7	**COCO JAMBOO** MR. PRESIDENT K.MATTHEWSON / S.CUPPETT / K.MATTHEWSON / D.RENNALLS / M.MASTERS (CD) (C) EMI 56271	21
22	17	16	11	**C U WHEN U GET THERE (FROM "NOTHING TO LOSE")** ◆ COOLIO FEAT. 40 THEV2 ROMEO / M.J.R. / C.D.STEPHENS / C.STEPHENS / T.MCGHEE / M.SHAW / J.BROWN / D.MARTIN (CD, CS) (C) TOMMY BOY 7180	16
23	20	17	29	**RETURN OF THE MACK** ▲ MARK MORRISON M.MORRISON / P.DALL / M.MORRISON (CD) (C) ATLANTIC 84968	3
24	19	19	8	**SOMEONE** ◆ SWV (FEATURING PUFF DADDY) S.C.THOMAS / D.B.TORRES, WALKER, BRAHAM / H.PEBBLE / PRICE, WALLACE, MARTIN, SWANN (CD, CS) (C) RCA 64926	19
25	27	27	2	**I MISS MY HOMIES** ◆ MASTER P FEATURING PIMP C, SILKK THE SHOCKER, MIA X & SONS OF FUNK MR.P, SILKK, PIMP C (CD, CS) (P) NO LIMIT 53797/PRIORITY	25
26	22	18	30	**THE FRESHMEN** ▲ THE VERVE PIPE R.VALLI / RAMIREZ / D.VANDER ARK) (CD, CS) (C) RCA 64734	5
27	38	62	3	**WHAT ABOUT US (FROM "SOUL FOOD")** ◆ TOTAL K.KELLY / K.KELLY / T.MOSLEY (CD) (C) LAFACE 26000-2	27
				★★★ GREATEST GAINER/AIRPLAY ★★★	
28	43	—	2	**YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)** ◆ BRIAN MCKNIGHT FEAT. MASE B.MCKNIGHT / M.MORRIS / M.THOMAS / JAMES / M.THOMAS / MCKNIGHT / MORRIS / BROWN / MORRIS (CD, CS) (C) MOTOWN 0660	28
29	28	26	42	**BARELY BREATHING** ◆ DUNCAN SHEIK D.SHEIK (DUNCAN) (CD, CS) (C) ATLANTIC 83000	16
30	23	20	19	**G.H.E.T.T.O.U.T.** ▲ CHANGING FACES K.KELLY / K.KELLY / T.MOSLEY (CD) (C) BIG BEAT 56303	8
31	26	22	9	**GOTHAM CITY (FROM "BATMAN & ROBIN")** R. KELLY R.KELLY / R.KELLY (CD, CS) (C) JIVE 42473	9
32	29	27	27	**FOR YOU I WILL (FROM "SPACE JAM")** ◆ MONICA P.FOSTER / D.WARREN (CD) ROWDY/WARNER SUNSET 81703/ATLANTIC	4
33	32	24	17	**SAY YOU'LL BE THERE** ◆ SPICE GIRLS ABSOLUTELY / E.STANNARD / R.MORRIS (CD) (C) VIRGIN 38503	3
34	31	31	7	**DO YOU LIKE THIS** ◆ ROME D.ROMEO / J.MERRITT / J.WOODS / M.MERRITT (CD, CS) (C) GRAND JURY 1-40005	31
35	35	36	5	**ALL I WANT (FROM "GOOD BURGER")** ◆ 702 K.PALMA / C.HANNAH / T.THOMAS / DANIELS / STERNBERG / GAUDET / D.ROGERS & MATELLI (CD, CS) (P) SONY TOMY 66644/SONY WONDER	35
36	34	30	30	**HARD TO SAY I'M SORRY** ▲ AZ YET FEATURING PETER CETERA SHAFFER / E.FOSTER / P.CETERA / E.FOSTER (CD) (P) LAFACE 26017-2	8
37	33	33	19	**ESPN PRESENTS THE JOCK JAM** ◆ VARIOUS ARTISTS M.CUMMINGS / M.CUMMINGS / MARCUS (CD) (C) TOMMY BOY 7185	11
38	30	25	19	**MORE THAN THIS** ▲ 10,000 MANIACS P.MAHER (P.SEARY) (CD, CS) (C) EPIC 79411	8
39	59	69	3	**MY LOVE IS THE SHHH!** ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE / MUSIC / WILSON, T.YOUNG, T.POWELL, SAULE, R.HOLIDAY (CD) (C) WARNER BROS. 17537	39
40	39	32	20	**MMMBOP** ▲ HANSON THE DUST BROTHERS / I.BROWN / HANSON / HANSON, T.JOHNSON (CD, CS) (P) (C) MERCURY 574261	1
41	44	46	3	**BACKYARD BOOGIE** ◆ MACK 10 ROBERT TAYLOR (CD, CS) (C) PRIORITY 53797	41
42	42	43	9	**I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING")** ◆ DIANA KING A.MARVEL (D.BACHARACH / H.DAVID) (CD) (C) 19 RECRDS. 78100	42
43	45	39	23	**I WANT YOU** ◆ SAVAGE GARDEN D.FISHER / D.WARNER / D.JONES (CD, CS) (C) COLUMBIA 78540	4
44	37	29	18	**IT'S YOUR LOVE** ▲ TIM MCGRAW (WITH FAITH HILL) C.STROUD / S.SALLEE / T.MCGRAW / D.SMITH (CD) (C) CURB 73010	7
				★★★ GREATEST GAINER/SALES ★★★	
45	64	88	3	**I CARE 'BOUT YOU (FROM "SOUL FOOD")** ◆ MILESTONE SWAYBAR / SWAYBAR (CD) (C) LAFACE 26364/IMPRINT	45
46	36	34	9	**TAKE IT TO THE STREETS** ◆ RAMPAGE FEATURING BUSTA RHYMES & L.L. R.SMITH / D.MOWLES / LAWRENCE / SMITH / COLON / UNDERWOOD / BRIDGES (CD, CS) (C) UNIVERSAL/DEF JAM 56177/DEJ	34
47	41	35	8	**I CAN LOVE YOU** ◆ MARY J. BLIGE R.BERNARD, W.GILLIES, B.GUE-DECOSTA, E.KEARNS, K.JONES, C.BROWN, N.MYRIOUKIS (CD, CS) (C) MCA 55282	35
48	49	49	20	**G UNDERGROUND** ◆ SNEAKER PIMPS LINE OF FLIGHT / S.MICHAEL / MICHAEL CORNER / HICKERING / SARKY (CD) (C) 19 CRIME & THE CITY SOLUTION 78101	45
49	48	47	8	**TO THE MOON AND BACK** ◆ SAVAGE GARDEN D.JONES / D.WARNER (CD, CS) (C) COLUMBIA 78540	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / ARTIST / LABEL & NUMBER / UPC/NUMBER LABEL	PEAK POSITION
13	40	28	13	**LOOK INTO MY EYES (FROM "BATMAN & ROBIN")** ◆ BONE THUGS-N-HARMONY (CD, CS) (P) RUTHLESS/EAR/UNIVERSAL	6
53	50	—	2	**AFTER U, BEFORE U** ◆ SAW SALTER TRIGGY S.MALLE / A.STEWART / R.HALL / TAB / J.STEWART / S.SALTER (CD, CS) (C) LAFACE 26012-2/ARISTA	51
50	51	41	15	**WHEN I DIE** ◆ NO MERCY PMV (F.FARINO) / R.MORRILL / BISCHOF-FALLENSTEIN / R.WARNER (CD) (C) (D) ARISTA 13047	41
53	52	48	15	**GO THE DISTANCE (FROM "HERCULES")** ◆ MICHAEL BOLTON M.ALPERT / T.RICE / A.MENKEN (CD, CS) (C) COLUMBIA 78554	8
54	58	53	5	**BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER")** ◆ FURY BROWN FEAT. DRU HILL TONE, E.TONE, S.BARNES, J.COLSON, D.MOSS, CARTER, L.MATHEWS (CD, CS) (P) VOLCANO/DEF JAM 56177/MCA	53
55	NEW ▶		1	**YOU LIGHT UP MY LIFE** ◆ LEANN RIMES M.J. CURB / D.BROOKS / D.BROOKS (CD, CS) (C) CURB 73007	55
56	61	57	11	**THINGS JUST AIN'T THE SAME (FROM "MONEY TALKS")** ◆ DEBORAH COX B.WATTENBARGER / D.WARREN / D.HARRIS / R.LAVERN / R.PERRY / D.COX (CD, CS) (C) ARISTA 13380	56
57	55	52	19	**I WANNA BE THERE** ◆ BLESSID UNION OF SOULS EMOSAA / E.SUSAN / J.PRICE / EMOSAA / E.HERGOT (CD) (C) EMI 56843/CAPITOL	5
58	50	50	7	**TO MAKE YOU FEEL MY LOVE** ◆ BILLY JOEL P.ASHER / B.DYLAN (CD) (C) (D) COLUMBIA 78643	51
59	54	51	7	**HOLE IN MY SOUL** ◆ AEROSMITH M.SHIRLEY / S.TYLER / J.PERRY / B.CHILDS (CD) (C) (D) COLUMBIA 78569	51
60	89	—	2	**BUTTA LOVE** ◆ NEXT (CD, CS) (C) ARISTA 13047	60
61	62	73	3	**AS WE LAY** DANA LIL SHYRON / J.HUGET / L.TOUTHAM / B.BECK (CD) HDI TONY MERCEDES/LAFACE 26014-2/ARISTA	61
62	68	80	3	**NO TENGO DINERO** ◆ LOS UMBRELLAS R.MEJIA / R.MEJIA / R.MICHELLEN / M.WADDAMS / A.AGAM / B.SALMORAN / J.SALMORAN (CD) (C) MCA 55462/MCA	62
63	58	45	13	**SMILE** ◆ SCARFACE FEATURING 2PAC & JOHNNY P SCARFACE / TUPAC / JOHNNY P / BRYAN CRAIG / TANUKU / MARVIN HUTCHINS (CD) (C) (P) AM-A-LOTTA/TRY/ISLAND/MCA	45
64	63	59	9	**4 U** ◆ 4 U J.JAM / LEWIS (J.HARRIS) / T.LEWIS (CD) (C) SWAY/PERSPECTIVE 58758/AM/A	59
65	57	47	9	**WHATEVER** ◆ EN VOGUE BABYFACE / BABYFACE & FRANCO JAMES (CD) (C) EASTWEST 64 74618	16
66	66	68	3	**AROUND THE WORLD** ◆ DAFT PUNK T.BANGALTER / G.MANUEL DE HOMEM-CHRISTO (CD, CS) (C) (D) VIRGIN 38503/VIRGIN	66
67	60	54	15	**ALONE** ◆ BEE GEES B.GIBB / R.GIBB / B.GIBB / R.GIBB / B.GIBB / R.GIBB / M.GIBB (CD) (C) (D) (P) WORLDWIDE/POLYDOR 53	8
68	63	59	7	**FIX** ◆ BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH TELIO / DOWNEY / BLACKSTREET / MOSLEY / MUSIC / WILSON (CD, CS) (C) (D) INTERSCOPE 97	59
69	69	70	6	**DOWN FOR YOURS** ◆ NASTYBOY KLICK FEATURING ROGER TROUTMAN MCE / MCE / DJ SHOCKWAVE / MARRS / CLARK / ROGER TROUTMAN (CD) (C) (D) NASTYBOY/	69
70	77	—	2	**NEED YOUR LOVE** ◆ BIG BUB FEATURING QUEEN LATIFAH & HEAVY D THE DUST BROTHERS / BUB / LATIFAH / STEPHEN / SINCLITICO / EDWARDS (CD) (C) (D) KEDAR 14	70
71	72	72	3	**DON'T SAY** ◆ AQ JON JOHN / M.MITSUDA / D.ROBINSON / M.NELSON / D.SPENCER (CD) (C) EMI 56811/MCA	71
72	65	58	14	**YOU BRING ME UP** ◆ K-CI & JOJO D.WARREN / K.KELLY / M.HALSEY / HALSEY (CD) (C) (D) MCA 55346	36
73	67	55	12	**CAN'T LET GO** ◆ LAURNEA JON JOHN / D.SMITH / KEITH T.ESTES & MARTELL MATTAU (CD, CS) (P) TAG/ARISTA 13075	55
74	79	86	3	**PIECE OF MY HEART** ◆ SHAGGY (FEATURING MARSHA) R.LYNCH / S.MARLEY / M.MARLEY / M.MARLEY / S.MARLEY / R.MARLEY (CD) (C) (D) VIRGIN 38503	74
75	NEW ▶		1	**JACK-ASS** ◆ BECK THE DUST BROTHERS / BECK (CD) (C) (D) GEFFEN 24	75
76	81	76	3	**IT'S ALRIGHT (FROM "NOTHING TO LOSE")** ◆ QUEEN LATIFAH D.MCCLARY / M.ALLEN / F.EVANS / L.MULLAH / M.ALLEN / K.MCCOY (CD) (C) (D) TOMMY BOY 7402	76
77	71	67	11	**RHYTHM OF LOVE** ◆ DJ COMPANY P.STEVENS / B.PEREZ / J.HEFFINGTON / LASKEY / B.BENZ (CD) (C) (D) CHAOS 78578	71
78	82	74	8	**I NEVER, NEVER GIVE YOU UP** ◆ LISA STANSFIELD L.DEVANCY / MOMAN (D.HUNTER) (CD) (C) (D) ARISTA 13345	74
79	NEW ▶		1	**TUSHYUNARMY** ◆ CHILDRENARMIA CHUMBAWAMBA (CHUMBAWAMBA) (CD) REPUBLIC/A&M/UNIVERSAL	79
80	76	66	9	**WHEN YOU TALK ABOUT LOVE** ◆ PATTI LABELLE J.JAM / LEWIS / T.LEWIS (CD) (C) (D) MCA 55462/MCA	66
81	70	71	4	**SUPERNATURAL** ◆ WILD ORCHID E.RICHARDS / R.WILSON / M.BUTCHER / BUTCHER / STURNIEJOL / ROGERS (CD) (C) (D) RCA 64818	70
82	83	78	7	**HAPPY WITH YOU** ◆ SAMANTHA COLE R.LAWRENCE / C.COLE / C.COLE / O'SULLIVAN / K.CLARK (CD) (C) (D) UNIVERSAL 56122	78
83	73	63	9	**FOUR LEAF CLOVER** ◆ ABRA MOORE M.MATHEWS / A.MOORE (CD) (C) (D) / ARISTA AUSTIN 13297/ARISTA	63
84	74	64	20	**CAN U FEEL IT** ◆ 3RD PARTY S.BARNES / R.RYMAN / D.RAMIREZ / D.RAMIREZ / R.RYMAN / S.BARNES (CD) (C) (D) EMI 56508/LAVA	64
85	75	61	14	**BUTTERFLY KISSES** ◆ BOB CARLISLE D.COOK / B.CARLISLE / B.CARLISLE / B.THOMAS (CD) (C) MCA 55454/CE 70103	61
86	NEW ▶		1	**LEGEND OF A COWGIRL** ◆ IMAGINE ENGLA M.MANCHESTER / M.MANCHESTER / M.MANCHESTER (CD) (C) (D) EMI 56811/MCA	86
87	85	65	13	**SMOKIN' ME OUT** ◆ WARREN G FEATURING RONALD ISLEY WARREN G / R.ISLEY / E.ISLEY / R.ISLEY / E.ISLEY / R.ISLEY / R.ISLEY / M.ISLEY (CD) (C) (D) DEF JAM 56177	65
88	88	—	2	**WE CAN GET DOWN** ◆ MYRON S.BROWN / M.HAYS / A.CANTRELL / D.ROPER (CD) (C) (D) ISLAND 57064	88
89	86	79	8	**CAN WE (FROM "BOOTY CALL")** ◆ SWV THINGS LIKE THIS / BEATS / T.MOSLEY (CD) (C) (D) RCA 64926	79
90	84	76	18	**IT'S NO GOOD** ◆ DEPECHE MODE T.SIMMON / M.GORE (CD) (C) (D) MUTE 17791/MUTE/RCA	76
91	NEW ▶		1	**KEN OF BARBIE (FROM "STEEL")** ◆ SHAQUILLE O'NEAL ICE CUBE, B REAL, PETER GUNZ & MRS. ONE PRO & TIM / T.M.C. / CUBE / L.BARKLS / PEEZ / J.JAMM / JAMM / L.BARKLS / GUNZ (CD, CS) (C) (D) TIM/CUBE/COLUMBIA/SPE	91
92	NEW ▶		1	**I'M WITH YOU** ◆ IMMATURE D.SIMMONS / B.JAMES / C.STOKES / B.JAMES (CD) (C) MCA 55437	92
93	85	87	7	**CAN'T GET YOU OUT OF MY MIND** ◆ LIL SUZY A.SUMMERS / A.SUMMERS / A.SUMMERS (CD) (C) (D) METROPOLITAN 1097	79
94	91	95	6	**DRINK, SWEAR, STEAL & LIE** ◆ MICHAEL PETERSON R.D.DIXELL / J.M.PETERSON / M.PETERSON / M.PETERSON (CD) (C) (D) PETERSONS 11178	91
95	93	94	5	**RELAX & PARTY** ◆ IVORY IVORY (CD) (C) (D) LOUD-EMI/RCA	93
96	90	—	2	**IN A DREAM** ◆ ROCKELL J.JAM / L.BARKLS / M.TAYLOR / W.WEBER (CD) (C) (D) (P) EMI 56811/MCA	90
97	92	83	19	**THINKING OF YOU** ◆ TONY TONI TONE TONY TONI TONE / D.SAXTON / WIGGINS, T.CARLEY (CD) (C) (D) (P) MERCURY 574382	2
98	97	92	11	**WHAT'S STOPPING YOU** ◆ THE O'JAYS G.LEVERT / G.LEVERT (CD) (C) (D) (P) GLOBAL SOUL 34273/550/EMI	73
99	99	99	3	**FREE** ◆ ULTRA NATE L.SPRINGSTEEN / J.GARDINE / D.NATE / S.SPRINGSTEEN / J.GARDINE (CD) (C) (D) STRICTLY RHYTHM 12513	99
100	87	77	20	**DON'T WANNA BE A PLAYER (FROM "BOOTY CALL")** ◆ JOE K.KELLY / K.KELLY / T.MOSLEY (CD) (C) (D) LAFACE 26000-2	21

© Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Nielsen indicates catalog number is for cassette maxi single; regular cassette single unavailable. (C) Cassette single available; (D) CD single available; (M) Cassette maxi-single available; (V) Vinyl maxi-single available; (X) Vinyl single available. (C) (D) maxi-single available. © 1997, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

LIKE BEES TO HONEY: **Mariah Carey's** "Honey" becomes her third single to debut at No. 1 on the Hot 100 and only the sixth to do so in the history of the chart. The other singles that have debuted at No.1 are **Michael Jackson's** "You Are Not Alone" (Epic), Carey's "Fantasy" (Columbia), **Whitney Houston's** "Exhale (Shoop Shoop)" (Arista), **Mariah Carey & Boyz II Men's** "One Sweet Day" (Columbia), and **Puff Daddy & Faith Evans'** "I'll Be Missing You" (Bad Boy/Arista).

"Honey" has 43 million audience impressions derived from airplay at 158 monitored stations. Among the stations contributing the most listeners are WQHT New York, where 28 detections account for 3.1 million listeners; WHTZ New York, with 35 detections reaching 2.2 million listeners; and KBXX Houston and WBBM Chicago, each fetching 1.9 million listeners, with 50 and 39 plays, respectively. In addition, "Honey" scanned 137,000 units to top the Hot 100 Singles Sales list. Considering that airplay in the New York area alone reached more than 4 million people, you should not be surprised to learn that nearly 17% of all the singles sold were in NYC. The second top-selling market was Los Angeles, which accounted for only 5.5% of all scans.

RIMES RULES: At No. 4 on the Hot 100, **LeAnn Rimes'** "How Do I Live" (Curb) has tied the peak position attained by the highest-ranking single by a country artist on that chart, a record set by **Billy Ray Cyrus'** "Achy Breaky Heart" (Mercury). With airplay at top 40 stations totaling 30 million audience impressions and growing, it is likely Rimes will set a new record, but don't start placing bets yet on a rise to No. 1, because **Mariah Carey's** "Honey" has Rimes beat by about 6,000 chart points.

That's not all. Rimes' new single, a reprise of **Debby Boone's** "You Light Up My Life" (Curb), scanned 16,000 pieces, entered at No. 35 on the Hot 100 Singles Sales list, and debuted at No. 55 on the Hot 100.

NEW JANET: Apparently **Janet Jackson** is not suffering from the career doldrums that have afflicted her brother **Michael,** because her latest, "Got 'Til It's Gone," which features **Q-Tip** and **Joni Mitchell,** rings up 18 million listener impressions and blasts onto the Hot 100 Airplay list at No. 38 in its first week at radio. Airplay leaders include KQKS Denver (59 spins), KUBE Seattle (56 spins), and KIIS Los Angeles (38 spins). Don't look for "Got 'Til It's Gone" to bow on the Hot 100 any time soon, because Virgin doesn't plan to release the single commercially, which disqualifies it for that chart.

SECOND LIFE: This issue, **Jewel's** "You Were Meant For Me" is updated to "Foolish Games"/"You Were Meant For Me" (Atlantic) on the charts to reflect its double-A-sided status. Thanks to the keen eyes of a couple of chart watchers in cyberspace, I was reminded that the single, which was released nearly a year ago, contained both songs. Based on the double-A-side policy revision in March of this year, Billboard will not list a second song unless it gets enough airplay to reach at least No. 75 on the Hot 100 Airplay chart. If in any week the second song's airplay points overtake those of the first A-side, that song's airplay points will be factored into the single's new chart ranking, replacing the original song's airplay points. The ranking will then be determined by the single's sales points and the dominant song's airplay points.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	4	**THE WAY THAT YOU TALK** JAGGED EDGE FEAT. DA BRAT & JD (SO SO DEF/COLUMBIA)
2	4	2	**CRAZY** MARK MORRISON (ATLANTIC)
3	2	2	**REMINDING ME (OF SEF)** COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)
4	—	1	**KISS AND TELL** BROWNSTONE (MJJ/WORK)
5	3	9	**TALKIN' BOUT' BANK** THE WHORDAS (SOUTHPAW/DELICIOUS VINYL/RED ANT)
6	7	2	**I GOT DAT FEELIN'** DJ KOOL (CLR/AMERICAN/WARNER BROS.)
7	9	5	**PUSHIN' INSIDE YOU** SONS OF FUNK (NO LIMIT/PRIORITY)
8	12	2	**PLEASE** THE KINLEYS (EPIC)
9	8	3	**LOVE IS THE RIGHT PLACE** BRYAN WHITE (ASYLUM/EEG)
10	11	5	**IF I HAD YOU** FRANKIE (CHUCKLIFE/EPIC)
11	13	4	**SHOW ME** BILLY PORTER (DV8/A&M)
12	19	2	**IF IT AIN'T LOVE** KEYSTONE (QWEST/WARNER BROS.)
13	14	5	**GO AWAY** LORRIE MORGAN (BNA/RCA)
14	15	5	**GIVE IT TO ME** TEDDY PENDERGRASS (SUREFIRE/WIND-UP)
15	6	5	**FOREVER ALL OVER AGAIN** NIGHT RANGER (LEGACY/COLUMBIA)
16	16	3	**WE WERE IN LOVE** TOBY KEITH (MERCURY)
17	—	1	**LOVE SENSATION** 911 (SABAN/VIRGIN)
18	—	1	**THE IMPERIAL MARCH (DARTH VADER'S THEME)** JOHN WILLIAMS (RCA VICTOR)
19	17	3	**HEY AZ** AZ FEAT. SWV (NOO TRYBE/EMI/VIRGIN)
20	—	9	**DANCE HALL DAYS** WANG CHUNG (GEFFEN)
21	—	16	**ALIVE** PEARL JAM (EPIC)
22	—	1	**LIKWIDATION** THA ALKAHOLIKS (LOUD/RCA)
23	18	10	**THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD** SAWYER BROWN (CURB)
24	10	7	**SHE'S GOT IT ALL** KENNY CHESNEY (BNA/RCA)
25	22	16	**EVEN FLOW** PEARL JAM (EPIC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

CAPITOL TO SELL DOWNLOADABLE SINGLES

(Continued from page 14)

censed MP3 files; the Recording Industry Assn. of America (RIAA) has already filed suit against several sites that allegedly violated copyright law by offering unlicensed MP3 files for download to Web surfers (Billboard, June 21).

Capitol hopes to counter the Internet music piracy underground by embracing early a legitimate alternative, says Bechtel. The label is promoting the Internet single through its expansive Duran Duran fan mail and E-mail list.

"Getting word out to the Duran Duran fans will be the easy part," says Bechtel. "Reaching new fans will be the tricky part. We hope that the new technology will lure some Internet users to rediscover the band and its music."

Duran Duran's Nick Rhodes says that the Internet is a way to keep in touch with current fans, as well as reach new ones. "I have always regarded Duran Duran as a multimedia band," says Rhodes. "When exciting new technology becomes available, we try to be at the forefront. It was only a matter of time before music was sold through the Internet, and Liquid Audio has provided the sound quality to make it possible . . . Over the coming years, I'm sure that the Internet will find its way into most people's living rooms. The technology is developing at such a remarkable rate [that] I can only imagine the incredible possibilities which will actually become reality. It is truly an inspiring medium for artists, and I am certain that our future work will increasingly involve the Internet."

Capitol believes that selling the Duran Duran single online may help stimulate sales at retail, says Bechtel. "Most people who find out about music on the Internet do go down to their local retailer to make a purchase," says Bechtel. "This will help to generate more sales at retail."

Liquid Audio VP of marketing (U.S.) Scott Burnett adds, "The Duran Duran promotion is a great opportunity for the music industry to see how downloadable singles for sale can help their business. This is about creating additional revenue—not about taking away established revenue streams."

Capitol is teaming with several online retailers to cross-promote the album and the Internet single. Participating retailers, which include Tower Records' @Tower site, CDnow, and the Ultimate Band List, will offer advance-purchase opportunities for the full-length Duran Duran release.

"Tower has always been an innovator, and we are open to looking at new ways of doing business," says Mike Farrace, Tower Records VP of publishing and electronic marketing. "Singles have always driven interest in full-length albums, but the marketing of singles is a money-losing proposition. In that perspective, the downloading of a single is not such a dark thing for retail. I would be more afraid if it were an entire album. This is an exciting development, and retail shouldn't stand by and watch this opportunity zip by."

Capitol does not have any current plans to sell complete albums for digital download via the Internet, according to Bechtel.

(Continued on page 110)

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

SEPTEMBER 13, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) / TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★	
1	2	1	6	**PUFF DADDY & THE FAMILY** ▲² BAD BOY 73012*/ARISTA (10.98/17.98) 4 weeks at No. 1 — NO WAY OUT	1
				★ ★ ★ Hot Shot Debut ★ ★ ★	
2	NEW ▶		1	**OASIS** EPIC 68530 (10.98 EQ/16.98) — BE HERE NOW	2
3	1	—	2	**FLEETWOOD MAC** REPRISE 46702/WARNER BROS. (10.98/17.98) — THE DANCE	1
4	NEW ▶		1	**TRISHA YEARWOOD** MCA NASHVILLE 70011 (10.98/16.98) — (SONGBOOK) A COLLECTION OF HITS	4
5	3	4	30	**SPICE GIRLS** ▲⁴ VIRGIN 42174* (10.98/16.98) — SPICE	1
6	4	2	9	**SOUNDTRACK** ▲² COLUMBIA 68169* (10.98 EQ/17.98) — MEN IN BLACK—THE ALBUM	1
7	5	6	26	**MATCHBOX 20** ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS — YOURSELF OR SOMEONE LIKE YOU	5
8	8	7	91	**JEWEL** ▲⁵ ATLANTIC 82700*/AG (10.98/15.98) HS — PIECES OF YOU	4
9	6	5	17	**HANSON** ▲² MERCURY 534615 (10.98 EQ/16.98) — MIDDLE OF NOWHERE	2
10	7	3	5	**BONE THUGS-N-HARMONY** RUTHLESS 6340*/RELATIVITY (19.98/23.98) — THE ART OF WAR	1
11	10	8	7	**SARAH MCLACHLAN** ▲ NETTWERK 18970/ARISTA (10.98/16.98) — SURFACING	2
12	11	10	9	**PRODIGY** XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) — THE FAT OF THE LAND	1
13	12	12	10	**SUGAR RAY** ● LAVA/ATLANTIC 83006/AG (10.98/15.98) — FLOOREO	12
14	9	—	2	**BILLY JOEL** COLUMBIA 67347 (10.98 EQ/17.98) — GREATEST HITS VOLUME III	9
15	14	16	57	**SUBLIME** ▲² GASOLINE ALLEY 11413/MCA (10.98/16.98) — SUBLIME	13
16	17	15	14	**GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲ B-RITE 90093/INTERSCOPE (10.98/16.98) — GOD'S PROPERTY	3
17	21	21	51	**FIONA APPLE** ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS — TIDAL	17
18	15	29	3	**BACKSTREET BOYS** JIVE 41589 (10.98/16.98) — BACKSTREET BOYS	15
19	13	9	4	**SOUNDTRACK** DEF JAM 537973*/MERCURY (11.98 EQ/17.98) — DEF JAM'S HOW TO BE A PLAYER	7
20	23	25	19	**MARY J. BLIGE** ▲ MCA 11606* (10.98/16.98) — SHARE MY WORLD	1
21	19	17	61	**THE WALLFLOWERS** ▲³ INTERSCOPE 90055 (10.98/16.98) HS — BRINGING DOWN THE HORSE	4
22	22	18	13	**TIM MCGRAW** CURB 77686 (10.98/16.98) — EVERYWHERE	2
23	NEW ▶		1	**VARIOUS ARTISTS** SICK WID' IT 45009/JIVE (19.98/24.98) — SOUTHWEST RIDERS	23
24	20	24	60	**LEANN RIMES** ▲³ CURB 77821 (10.98/15.98) — BLUE	3
25	18	13	5	**SOUNDTRACK** IMMORTAL 68494/EPIC (10.98 EQ/17.98) — SPAWN — THE ALBUM	7
26	28	28	5	**JOE** ● JIVE 41603* (11.98/16.98) — ALL THAT I AM	13
27	25	22	24	**THE NOTORIOUS B.I.G.** ▲⁶ BAD BOY 73011*/ARISTA (19.98/24.98) — LIFE AFTER DEATH	1
28	29	23	18	**VARIOUS ARTISTS** ▲ VIRGIN 42186 (10.98/16.98) — PURE MOODS	10
29	16	11	4	**311** CAPRICORN 536181*/MERCURY (8.98 EQ/17.98) — TRANSISTOR	4
30	31	32	10	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) — WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
31	27	19	7	**MISSY "MISDEMEANOR" ELLIOTT** EASTWEST 62062*/EEG (10.98/16.98) — SUPA DUPA FLY	3
32	24	26	3	**SWV** RCA 67525* (10.98/16.98) — RELEASE SOME TENSION	24
33	26	20	11	**SOUNDTRACK** ● WORK 68166/EPIC (10.98 EQ/17.98) — MY BEST FRIEND'S WEDDING	14
34	33	31	25	**THE MIGHTY MIGHTY BOSSTONES** ● BIG RIG 534472/MERCURY (10.98 EQ/16.98) — LET'S FACE IT	27
35	30	27	19	**GEORGE STRAIT** ▲ MCA NASHVILLE 11584 (10.98/16.98) — CARRYING YOUR LOVE WITH ME	1
36	34	30	13	**WU-TANG CLAN** ▲³ LOUD 66905*/RCA (19.98/24.98) — WU-TANG FOREVER	1
				★ ★ ★ Greatest Gainer ★ ★ ★	
37	50	—	2	**SOUNDTRACK** ARISTA 18975 (10.98/16.98) — MONEY TALKS — THE ALBUM	37
38	NEW ▶		1	**COLLIN RAYE** EPIC 67893 (10.98 EQ/16.98) — THE BEST OF COLLIN RAYE — DIRECT HITS	38
39	38	39	21	**THIRD EYE BLIND** ● ELEKTRA 62012/EEG (10.98/16.98) HS — THIRD EYE BLIND	38
40	32	14	3	**LUIS MIGUEL** WEA LATINA 19798 (9.98/15.98) — ROMANCES	14
41	35	34	22	**TONIC** ● POLYDOR 531042/A&M (10.98/16.98) HS — LEMON PARADE	28
42	36	37	70	**DAVE MATTHEWS BAND** ▲³ RCA 66904 (10.98/16.98) — CRASH	2
43	NEW ▶		1	**COOLIO** TOMMY BOY 1180* (11.98/16.98) — MY SOUL	43
44	37	33	17	**MEREDITH BROOKS** ▲ CAPITOL 36919 (10.98/15.98) — BLURRING THE EDGES	22
45	39	35	19	**BOB CARLISLE** ▲² DIADEM 41613/JIVE (10.98/16.98) HS — BUTTERFLY KISSES (SHADES OF GRACE)	1
46	53	74	7	**SMASH MOUTH** INTERSCOPE 90142 (8.98/12.98) HS — FUSH YU MANG	46
47	40	38	9	**BLUES TRAVELER** A&M 540750 (10.98/16.98) — STRAIGHT ON TILL MORNING	11
48	42	40	16	**OMC** ● HUH! 533435/MERCURY (10.98 EQ/16.98) HS — HOW BIZARRE	40
49	45	51	47	**GINUWINE** ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS — GINUWINE... THE BACHELOR	26
50	NEW ▶		1	**THIRD DAY** REUNION/SILVERTONE 10006/JIVE (10.98/16.98) — CONSPIRACY NO. 5	50
51	52	57	15	**SISTER HAZEL** UNIVERSAL 53030 (10.98/15.98) HS — SOMEWHERE MORE FAMILIAR	47
52	43	44	77	**CELINE DION** ▲⁴ 550 MUSIC 67541/EPIC (10.98 EQ/17.98) — FALLING INTO YOU	1
53	NEW ▶		1	**VANESSA WILLIAMS** MERCURY 536060 (10.98 EQ/16.98) — NEXT	53
54	48	47	29	**ERYKAH BADU** ▲² KEDAR 53027*/UNIVERSAL (10.98/15.98) — BADUIZM	2
55	41	36	4	**MR. SERV-ON** NO LIMIT 50717*/PRIORITY (10.98/16.98) HS — LIFE INSURANCE	23
56	44	49	28	**LIVE** ▲ RADIOACTIVE 11590*/MCA (10.98/16.98) — SECRET SAMADHI	1
57	NEW ▶		1	**THA ALKAHOLIKS** LOUD 67435*/RCA (10.98/16.98) — LIKWIDATION	57
58	46	41	42	**SOUNDTRACK** ▲⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) — SPACE JAM	2
59	49	54	29	**LEANN RIMES** CURB 77856 (10.98/15.98) — UNCHAINED MELODY/THE EARLY YEARS	1
60	56	53	20	**ROME** ● GRAND JURY 67441/RCA (10.98/15.98) — ROME	30
61	62	71	15	**FOO FIGHTERS** ● ROSWELL 55832*/CAPITOL (10.98/16.98) — THE COLOUR AND THE SHAPE	10
62	61	58	12	**NEAL MCCOY** ATLANTIC 83011/AG (10.98/16.98) — GREATEST HITS	58
63	47	42	38	**THE VERVE PIPE** ▲ RCA 66809 (10.98/15.98) HS — VILLAINS	24
64	74	82	39	**DRU HILL** ▲ ISLAND 524306 (10.98/16.98) HS — DRU HILL	23
65	54	52	20	**SAVAGE GARDEN** ● COLUMBIA 67954 (10.98 EQ/16.98) — SAVAGE GARDEN	25
66	55	56	24	**AEROSMITH** ▲ COLUMBIA 67547 (10.98 EQ/16.98) — NINE LIVES	1
67	68	69	30	**SQUIRREL NUT ZIPPERS** ● MAMMOTH 0137* (10.98/15.98) HS — HOT	27
68	65	60	15	**SOUNDTRACK** NO LIMIT 50643*/PRIORITY (10.98/16.98) — I'M BOUT IT	4
69	72	67	9	**RADIOHEAD** CAPITOL 55229 (10.98/15.98) — OK COMPUTER	21
70	57	68	16	**REEL BIG FISH** MOJO 53013/UNIVERSAL (7.98/11.98) HS — TURN THE RADIO OFF	57
71	66	59	10	**MIA X** NO LIMIT 50705*/PRIORITY (10.98/16.98) — UNLADY LIKE	21
72	58	62	15	**JAMES TAYLOR** ● COLUMBIA 67912 (10.98 EQ/17.98) — HOURGLASS	9
73	69	70	15	**JOHN FOGERTY** WARNER BROS. 45426 (10.98/16.98) — BLUE MOON SWAMP	37
74	51	43	12	**SOUNDTRACK** WARNER SUNSET 46620/WARNER BROS. (11.98/17.98) — BATMAN & ROBIN	5
75	78	79	33	**JAMIROQUAI** ● WORK 67903/EPIC (10.98 EQ/16.98) — TRAVELING WITHOUT MOVING	43
76	70	65	51	**DEANA CARTER** ▲² CAPITOL NASHVILLE 37514 (10.98/15.98) HS — DID I SHAVE MY LEGS FOR THIS?	10
77	59	45	5	**PANTERA** EASTWEST 62068*/EEG (10.98/16.98) — OFFICIAL LIVE: 101 PROOF	15
78	63	55	5	**CLINT BLACK** RCA 67515 (10.98/16.98) — NOTHIN' BUT THE TAILLIGHTS	43
79	64	48	4	**KILLARMY** WU-TANG 50633*/PRIORITY (10.98/16.98) — SILENT WEAPONS FOR QUIET WARS	34
80	80	81	30	**PAULA COLE** ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS — THIS FIRE	33
81	73	72	87	**NO DOUBT** ▲⁴ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS — TRAGIC KINGDOM	1
82	71	64	49	**SHERYL CROW** ▲² A&M 540587 (10.98/17.98) — SHERYL CROW	9
83	96	100	63	**BECK** ▲ DGC 24823*/GEFFEN (10.98/16.98) — ODELAY	19
84	60	50	9	**SOUNDTRACK** ● TOMMY BOY 1169 (11.98/16.98) — NOTHING TO LOSE	12
85	67	46	4	**VARIOUS ARTISTS** SUAVE HOUSE 1585/RELATIVITY (10.98/15.98) — SUAVE HOUSE	26
86	NEW ▶		1	**MARTINA MCBRIDE** RCA 67516 (10.98/16.98) — EVOLUTION	86
87	94	95	11	**LOST BOYZ** UNIVERSAL 53072* (10.98/16.98) — LOVE, PEACE & NAPPINESS	9
88	77	76	7	**MAXWELL** COLUMBIA 68515 (7.98 EQ/13.98) — MTV UNPLUGGED EP	53
89	88	92	10	**PATTI LABELLE** MCA 11642 (10.98/16.98) — FLAME	39
90	91	91	10	**VARIOUS ARTISTS** SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) — SO SO DEF BASS ALL-STARS VOL. II	71
91	87	88	48	**TOOL** ▲ ZOO 31087*/VOLCANO (10.98/16.98) — AENIMA	2
92	NEW ▶		1	**THE CRYSTAL METHOD** OUTPOST 30003/GEFFEN (12.98 CD) — VEGAS	92
93	75	63	5	**STEVIE RAY VAUGHAN AND DOUBLE TROUBLE** EPIC 68163 (10.98 EQ/16.98) — LIVE AT CARNEGIE HALL	40
94	76	77	28	**VARIOUS ARTISTS** ● COLD FRONT 6242/K-TEL (12.98/17.98) — CLUB MIX '97	36
95	84	90	28	**TRU** ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98) — TRU 2 DA GAME	8
96	NEW ▶		1	**VARIOUS ARTISTS** ARISTA 18977 (10.98/16.98) — ULTIMATE HIP HOP PARTY 1998	96
97	104	104	11	**K-CI & JOJO** MCA 11613* (10.98/16.98) — LOVE ALWAYS	24
98	85	78	11	**MEGADETH** CAPITOL 38262 (10.98/16.98) — CRYPTIC WRITINGS	10
99	81	75	51	**BLACKSTREET** ▲³ INTERSCOPE 90071* (10.98/16.98) — ANOTHER LEVEL	3
100	99	94	3	**SOUNDTRACK** INTERSCOPE 90131 (10.98/16.98) — HOODLUM	94
101	93	83	63	**TONI BRAXTON** ▲⁵ LAFACE 26020/ARISTA (10.98/16.98) — SECRETS	2
102	NEW ▶		1	**CRU** VIOLATOR/DEF JAM 537607*/MERCURY (10.98 EQ/16.98) HS — DA DIRTY 30	102
103	89	80	31	**JONNY LANG** ● A&M 540640 (10.98/16.98) HS — LIE TO ME	44
104	95	86	5	**LISA STANSFIELD** ARISTA 18738 (10.98/16.98) — LISA STANSFIELD	55
105	83	73	11	**EN VOGUE** ▲ EASTWEST 62057/EEG (10.98/16.98) — EV3	8
106	86	89	8	**LILA MCCANN** ASYLUM 62042/EEG (10.98/16.98) HS — LILA	86

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week HS indicates past or present Heatseekar title © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
157	98	119	7	**LORRIE MORGAN** BNA 67499/RCA (10 98/16 98)	SHAKIN' THINGS UP	98
108	109	103	69	**MAXWELL** ▲ COLUMBIA 66434* (10 98 EQ/16 98) HS	MAXWELL'S URBAN HANG SUITE	37
109	15	66	7	**INSANE CLOWN POSSE** ISLAND 524442 (10 98/16 98)	THE GREAT MILENKO	63
110	100	—	7	**LORDS OF ACID** ANTLER SUBWAY 6036*/NEVER (9 98/16 98)	OUR LITTLE SECRET	100
111	102	102	65	**METALLICA** ▲[1] ELEKTRA 61923*/EEG (10 98/16 98)	LOAD	1
112	97	108	7	**GIPSY KINGS** NONESUCH/ATLANTIC 79466/AG (10 98/16 98)	COMPAS	37
113	101	99	42	**VARIOUS ARTISTS** ▲ ARISTA 18943 (10 98/17 98)	ULTIMATE DANCE PARTY 1997	37
114	NEW ▶		1	**YANNI** PRIVATE MUSIC 82153/WINDHAM HILL (10 98/16 98)	DEVOTION: THE BEST OF YANNI	114
115	114	111	16	**SNEAKER PIMPS** CLEAN UP 42587/VIRGIN (10 98/15 98) HS	BECOMING X	111
116	113	112	42	**LIL' KIM** ▲ UNDEAS/ATLANTIC 92733*/AG (10 98/16 98)	HARD CORE	11
117	115	106	7	**DIAMOND RIO** ARISTA NASHVILLE 18844 (10 98/16 98)	GREATEST HITS	75
118	111	107	44	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18813 (10 98/16 98)	EVERYTHING I LOVE	12
119	110	84	12	**CHANGING FACES** ● BIG BEAT/ATLANTIC 92720*/AG (10 98/16 98)	ALL DAY, ALL NIGHT	21
120	106	96	44	**SHAWN COLVIN** ● COLUMBIA 67119 (10 98 EQ/16 98)	A FEW SMALL REPAIRS	39
121	103	93	13	**PAM TILLIS** ARISTA NASHVILLE 18836 (10 98/16 98)	GREATEST HITS	47
122	NEW ▶		1	**DC TALK** FOREFRONT 2S184 (10 98/15 98)	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	122
123	92	85	19	**CHICAGO** REPRISE 46554/WARNER BROS (10 98/16 98)	THE HEART OF CHICAGO 1967—1997	55
124	118	126	6	**TRIO** CHRONICLES 536205/MERCURY (10 98 EQ/16 98) HS	OA OA OA	118
125	120	113	81	**2PAC** ▲[1] DEATH ROW/INTERSCOPE 524204*/ISLAND (19 98/24 98)	ALL EYEZ ON ME	1
126	112	98	18	**INDIGO GIRLS** ● EPIC 67891 (10 98 EQ/16 98)	SHAMING OF THE SUN	7
127	119	109	11	**10,000 MANIACS** GEFFEN 25009 (10 98/16 98)	LOVE AMONG THE RUINS	104
128	122	115	10	**TWISTA** CREATOR'S WAY/ATLANTIC 92757*/AG (10 98/15 98) HS	AORENALINE RUSH	77
129	105	87	8	**ANT BANKS** PRIORITY 50698* (10 98/16 98)	BIG THANGS	20
130	107	97	5	**BLACKHAWK** ARISTA NASHVILLE 18837 (10 98/16 98)	LOVE & GRAVITY	79
131	126	123	25	**SOUNDTRACK** ● COLUMBIA 67917 (10 98 EQ/16 98)	LOVE JONES: THE MUSIC	16
132	121	116	21	**ALABAMA** RCA 67426 (10 98/16 98)	DANCIN' ON THE BOULEVARD	55
133	123	114	43	**MAKAVELI** ▲[1] DEATH ROW 90039*/INTERSCOPE (10 98/16 98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
134	130	133	36	**MASTER P** ● NO LIMIT 53978*/PRIORITY (10 98/16 98)	ICE CREAM MAN	26
135	90	—	2	**O.C.** PAYDAY/FFRR 524399*/ISLAND (10 98/16 98)	JEWELZ	90
136	117	101	12	**K.D. LANG** WARNER BROS 46623 (10 98/16 98)	DRAG	29
137	NEW ▶		1	**MASTER P** NO LIMIT 50659* PRIORITY (10 98/16 98)	GHETTO D	137
138	108	105	23	**KENNY LOGGINS** COLUMBIA 67986 (10 98 EQ/17 98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
				★ ★ ★ PACESETTER ★ ★ ★		
139	162	173	7	**MICHAEL PETERSON** REPRISE 46618/WARNER BROS (10 98/16 98) HS	MICHAEL PETERSON	134
140	127	131	15	**LEE ANN WOMACK** DECCA 11585/MCA NASHVILLE (10 98/15 98) HS	LEE ANN WOMACK	106
141	129	135	44	**SOUNDTRACK** ▲[1] CAPITOL 37715 (10 98/15 98)	ROMEO + JULIET	2
142	139	137	30	**THE OFFSPRING** ▲ COLUMBIA 67810* (10 98 EQ/16 98)	IXNAY ON THE HOMBRE	9
143	131	125	46	**COUNTING CROWS** ▲[2] DGC 24975*/GEFFEN (10 98/17 98)	RECOVERING THE SATELLITES	1
144	125	110	14	**PAUL MCCARTNEY** ● MPL 56500*/CAPITOL (10 98/16 98)	FLAMING PIE	2
145	133	130	97	**ALAN JACKSON** ▲[1] ARISTA NASHVILLE 18801 (10 98/16 98)	THE GREATEST HITS COLLECTION	5
146	124	117	13	**BOSTON** EPIC 67622 (10 98 EQ/17 98)	GREATEST HITS	47
147	132	122	19	**HEAVY D** ● UPTOWN 53033*/UNIVERSAL (10 98/16 98)	WATERBED HEV	9
148	138	121	7	**THE O'JAYS** GLOBAL SOUL 31149*/VOLCANO (10 98/15 98)	LOVE YOU TO TEARS	75
149	150	149	21	**THE CHEMICAL BROTHERS** ASTRALWERKS 6180*/CAROLINE (11 98/16 98)	DIG YOUR OWN HOLE	14
150	142	189	11	**JACI VELASQUEZ** MYRRH/WORD 67823/EPIC (10 98 EQ/15 98) HS	HEAVENLY PLACE	142
151	140	129	53	**112** ▲ BAD BOY 73009/ARISTA (10 98/15 98)	112	37
152	149	163	4	**98 DEGREES** MOTOWN 530796* (6 98/10 98) HS	98 DEGREES	149
153	134	124	17	**BEE GEES** POLYDOR 537302/A&M (10 98/16 98)	STILL WATERS	11
154	128	128	14	**ROBYN** RCA 67477 (10 98/16 98) HS	ROBYN IS HERE	100
158	150	150	53	**AALIYAH** ▲[2] BLACKGROUND/ATLANTIC 92715/AG (10 98/16 98)	ONE IN A MILLION	18
156	NEW ▶		1	**VARIOUS ARTISTS** ARISTA 18985 (10 98/16 98)	ULTIMATE NEW WAVE PARTY 1998	156
157	118	61	3	**MORRISSEY** MERCURY 536036* (10 98/16 98)	MALADJUSTED	63
158	145	148	15	**SAMMY HAGAR** THE TRACK FACTORY 11627/MCA (10 98/16 98)	MARCHING TO MARS	18
159	144	118	14	**SOUNDTRACK** ● WALT DISNEY 60864 (10 98/16 98)	HERCULES	37
160	136	132	7	**KENNY CHESNEY** BNA 67498/RCA (10 98/16 98)	I WILL STAND	95
161	135	127	25	**COLLECTIVE SOUL** ● ATLANTIC 82984/AG (10 98/16 98)	DISCIPLINED BREAKDOWN	16
162	141	136	10	**TOBY KEITH** MERCURY 534836 (10 98 EQ/16 98)	DREAM WALKIN'	107
163	143	140	41	**FOXY BROWN** ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10 98 EQ/16 98)	ILL NA NA	7
164	156	146	25	**BLUR** FOOD/PARLOPHONE 42876/VIRGIN (10 98/16 98)	BLUR	61
165	147	138	27	**SOUNDTRACK** ● JIVE 41604* (11 98/16 98)	BOOTY CALL	24
166	157	160	48	**KENNY G** ▲[1] ARISTA 18935 (10 98/16 98)	THE MOMENT	2
167	148	142	46	**KORN** ● IMMORTAL 67554/EPIC (10 98 EQ/16 98)	LIFE IS PEACHY	3
168	164	157	48	**TRACE ADKINS** ● CAPITOL NASHVILLE 37222 (10 98/15 98) HS	DREAMIN' OUT LOUD	53
169	146	120	8	**PRIMUS** INTERSCOPE 90126* (10 98/16 98)	BRDWN ALBUM	21
170	151	152	54	**VARIOUS ARTISTS** ▲ TOMMY BOY 1163 (10 98/16 98)	JOCK JAMS VOL. 2	10
171	158	181	71	**RAGE AGAINST THE MACHINE** ▲ EPIC 57523* (10 98 EQ/16 98)	EVIL EMPIRE	1
172	176	179	7	**DAFT PUNK** SOMA 42609*/VIRGIN (10 98/16 98) HS	HOMEWORK	172
173	155	170	50	**CAKE** ▲ CAPRICORN 532867/MERCURY (10 98 EQ/16 98) HS	FASHION NUGGET	36
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Summer Blockbusters Primed For Video

'Men In Black,' 'Wedding' Expected For Holidays

LOS ANGELES—While all signs point toward a stellar holiday season for "Star Wars," the title won't be the only video on consumer gift lists this year.

On Nov. 25, Columbia TriStar Home Video will release the sci-fi comedy "Men In Black." The title will carry no suggested retail price but will have a $15.95 minimum advertised price.

Over Labor Day weekend, the film jumped into the top summer box office spot, grossing $235.1 million. It surpassed "The Lost World," which grossed $227.9 million from May 23 to Sept. 1. "The Lost World" arrives in stores Nov. 4.

Columbia TriStar is also expected to slip in "My Best Friend's Wedding" Dec. 9. The film landed in the No. 4 top box-office spot for the summer. A spokesman for Columbia would not confirm the street date for the Julia Roberts comedy.

For "Men In Black," Columbia is hooking up with Ray-Ban sunglasses, the shades Will Smith and Tommy Lee Jones sport in the movie.

Bausch & Lomb, which makes the eyewear, will offer $5 and $10 rebates when consumers purchase the video and sunglasses priced at $50 or more.

Columbia will advertise the title on all major network and cable stations and conduct a radio promotion. The title will also be featured during a promotion with the Sci-Fi Channel, and MTV will debut a new Smith video that fall called "Cruisin'," featuring clips from the movie. The music video is a bonus on all copies of "Men In Black."

In total, Columbia expects the marketing campaign to create 1 billion consumer impressions, according to executive VP Paul Calberg.

Other top summer movies, including "Air Force One" and "Face/Off," have not been announced for the fourth-quarter release schedule.

However, Buena Vista Home Video is expected to swing "George Of The Jungle" into stores Dec. 2. The supplier would not comment on its plans for the film's video release.

Although the hits will be jockeying for shelf space, observers say those titles will drive store traffic to an all-time high. "These titles are going to bring people into stores," says Steve Scavelli, president of Brooklyn, N.Y.-based distributor Flash Electronics, "and everyone has an opportunity to make some money."

EILEEN FITZPATRICK

'STAR WARS' FORCE IS BACK

(Continued from page 10)

trend. Video buyer Kevin Maher says the 175-store chain is selling the panand-scan version at full retail price and the letter-boxed version at $4.94. Individual units are also at full retail.

The higher pricing hasn't hurt sales. Maher says 25% of Borders' initial order has sold through. "And we're not making a nice profit, as well," he says.

Unlike with the first trilogy release, which has been on moratorium for more than a year, sales of the sets are outpacing single-unit sales.

"Single sales are OK, but they're not at a blockbuster pace," says Virgin Megastore video product manager Marty Silkich. "People are grabbing the trilogy set mainly because the single units are not letter-boxed."

Silkich says the nine-store chain has sold through two-thirds of its initial order, and its New York, San Francisco, and Beverly Hills, Calif., stores are "just about out of product."

Tower Video's VP of video John Thrasher says sales at chain's 109 stores have sold through 35% of the initial order. "Out-of-the-box sales are a little faster than the first one," says Thrasher, "and the momentum didn't stop on the other one."

Several retailers offered special promotions to boost first-week sales. Best Buy offered a free 15-minute "Star Wars" collectible phone card with purchase. Blockbuster included a free Yoda doll with purchase of the trilogy, and Blockbuster conducted a "Star Wars" contest on its World Wide Web site.

Silkich adds that the special-edition trilogy was the first piece of video product sold at the Virgin Megastore at Caesar's Forum in Las Vegas, which had its grand opening Labor Day weekend.

Most dealers say the special-edition trilogy will be a high-priority gift item for the upcoming holiday season.

NEW GROUP JAFA STANDING UP FOR WOMEN IN REGGAE

(Continued from page 11)

month European tour, she recalled, she says, that "the demand of the Jamaican female artist overseas contrasts sharply" with the lack of jobs back home. Williams had her JAFA brainstorm and, upon returning to Jamaica, set off a chain of calls that, in only a few weeks, rallied approximately 100 members of Jamaica's distaff music community.

According to JAFA's mission statement, its goal is to bring together a support structure that will not only create much-needed work and "foster better working relationships with the established players" but "raise standards and expectations of women in the industry . . . [by] educating, preparing, and sensitizing the women to the art of powerful thinking, which is fundamental to success."

Membership covers a wide spectrum of entertainment-business roles: musicians, artists, managers, poets, dancers, choreographers, actors, make-up artists, crafts people, booking agents, attorneys, communication specialists, filmmakers, videographers, record producers, MCs, broadcasters, music publishers, agents, and promoters.

In August, JAFA promoted two well-attended showcase performances, and members made several local radio and television appearances. This September, it will participate in Caribbean MIDEM '97 in Miami, and two concerts are scheduled, thus far, for this year: Reggae Woman '97 in October at Minnie's in Ocho Rios and the Reggae Queen at Grizzly's Entertainment Centre in December.

JAFA's interim board of directors includes Alcoit as president, Hall as first VP, attorney and seasoned cabaret performer Carol Gonzalez-DaCosta as second VP, popular television talk-show host Elaine Wint-Leslie as general secretary, Solid Agency's Sharon Burke as public relations officer, Williams as chairwoman of affiliation and membership, Marcia Elliot as treasurer, and artist manager Bridgette Anderson as chairwoman of fund raising.

Whatever minor differences may have existed in the past among JAFA's members, they are clearly committed to sweeping them aside for the cause of greater parity between reggae's men and women and bigger profits for all.

M.U.S.I.C.

(Continued from page 10)

artists have joined the RIAA to fight government legislation. Several artists joined the organization's Artists for Performance Rights Now coalition in 1966 to fight for public performance rights for sound recordings, and several artists have aided efforts to stop various censorship proposals.

"Hopefully the coalition will serve to provide some good public education about [the issues]. [The two treaties will help] make sure American creativity is protected and combat piracy in the new environment, bringing respect and protection for all creative works," says another RIAA representative.

DURAN DURAN

(Continued from page 107)

"In the past several years, the music-industry profit margin on CD singles has shrunk dramatically," says Josh Warner of Blink Media, which is consulting Liquid Audio. "This gives the industry an opportunity to recoup some of that profit margin while upselling the physical CDs."

PIRATE RECORDING SEIZURES

(Continued from page 8)

lion cassette and CD labels snapped up at raided manufacturing facilities.

D'Onofrio makes a connection between the wiping out of much cassette piracy and the boost in sales of legitimate Latin product. Most bogus cassettes in the last few years have been of Latin product. While non-Latin product saw a 26% decline in recent RIAA midyear sales figures (Billboard, Aug. 30), sales of Latin product cassettes jumped 26%.

The RIAA's anti-piracy division is now focusing its attention on Internet piracy, both in suits such as those filed in June against three music archive sites and through new educational outreach programs with the Internet community.

BETWEEN THE BULLETS

by Geoff Mayfield

TIGHT RACE: Dating this week and last, the new **Oasis** set, "Be Here Now," debuted at No. 1 in nine of the countries represented in Billboard's Hits of the World charts, and the U.K. band came within 1,000 units of repeating that success in the U.S. But in the end, an 8% sales decline leaves **Puff Daddy**, last week's runner-up, with 153,000 units for the week, enough to maintain an oh-so-slim 0.5% lead over Oasis, which checks in with 152,000 units.

In addition to its native country, Oasis debuted at No. 1 in Australia, Canada, France, Italy, Sweden, Denmark, Norway, and Finland. Its No. 2 bow in the U.S. matches its debut position in Germany and the Netherlands.

Also strong this week in country sangstress **Trisha Yearwood**, who parlays her recent hit single from "Con Air" and a duet with **Garth Brooks** into a career-high Billboard 200 peak, at No. 4, for her greatest-hits package (see Country Corner, page 37).

The big gun on next week's chart appears to be rapper **Master P**, whose first-week number might startle some industry watchers. His last album debuted in 1996 with 82,000 pieces, and in June of this year, the soundtrack from his direct-to-video "I'm Bout It" rang up 95,000. But first-week numbers from retail suggest that the new P will weigh in with more than 200,000 units.

LABORIOUS DAYS: Believe it or not, the Labor Day holiday is one of the best days to find short lines at the most popular rides at Disneyland. Given that the holiday's three-day weekend symbolically closes out the summer, with kids poised to make their way back to school, families opt for getaway weekends or picnics instead of the Space Mountain, Indiana Jones, and Pirates of the Caribbean attractions. Based on this week's Billboard 200 tallies and those of the comparable weeks from the last four years, Labor Day weekend also seems an ideal time to find short lines at record stores' cash registers.

For the tracking week that ended Aug. 31, only 15 titles from last week's chart managed any kind of increase over the previous week. There were but 25 gainers at the same time last year, when a new **Pearl Jam** album lured more than 366,000 shoppers. There were 27 gainers during the same week in 1995, 24 for 1994, and just 23 for 1993.

As noted in Market Watch (see page 112), the trend spreads beyond current top sellers. Overall album sales, including catalog fare, are down almost 5% from the prior week. For comparable weeks of the last three years, 1996 was the only one during which overall album sales were up over the previous week. In '95, album sales were down 4.2% during the week that led to Labor Day, and in the same week in '94, they were down 8.1%.

More often than not, a three-day weekend can be a boon to music merchants, but, like Memorial Day, Labor Day tends to be a spoiler.

Thus, aside from the fact that there are fewer titles to debut, there are only two titles in the top 50 that show increases over the prior chart: the soundtrack from "Money Talks," which wins the Greatest Gainer and a 50-37 move with a 36% uptick, and the debut by **Smash Mouth**, which jumps 53-46 with a 15.5% gain.

BLUES POWER: The threshold on our 15-position Top Blues Album chart has increased significantly since the fourth quarter of last year, which suggests that the genre is growing. For the period that extended from the Sept. 14, 1996, issue through the Dec. 28 Year in Music issue, the No. 10 blues title averaged 1,054 units, while it took an average of only 555 to appear at No. 15. From this year's April 19 edition through the current chart, the No. 10 averaged more than 1,700 units, while No. 15 has been around 1,000.

The current king of the blues is "Live At Carnegie Hall," a posthumous **Stevie Ray Vaughan** set that has been No. 1 on Top Blues Albums for five weeks. With 12,500 units, it ranks No. 83 on The Billboard 200. The No. 2 blues title, **Jonny Lang**'s "Lie To Me," with 11,500 units, is No. 103 on the big chart.

HELLO, I MUST BE GOING: It seems that ever since instrumental heartthrob **Yanni** announced he was leaving BMG's fold for Virgin at the start of this year, his old record company can't put out anthologies fast enough. "Devotion: The Best Of Yanni" debuts at No. 1 on this week's unpublished Top New Age Albums chart; its 10,000 units fetch a No. 114 entry on The Billboard 200.

This is the fourth compilation of previously recorded Yanni material in the last half-year. "In The Mirror," which, like the current one, is on Private Music through Windham Hill, also topped the new age list when it debuted in the May 3 issue, but that one made a much noisier Billboard 200 entrance, bowing at No. 17 with almost 29,000 units.

Since then, the artist has also been represented by "Port Of Mystery" on the midpriced Windham Hill Essentials label, which bowed at No. 4 on Top New Age Albums and at No. 142 on the big chart, and "Nightbird," on BMG Special Products, which hit the new age list at No. 24 in the Aug. 9 issue.

Yanni's Virgin debut, which will be bolstered by a PBS special, is scheduled to arrive Nov. 4, one week later than its originally planned street date.

PHILIPS BRINGS INT'L FAVORITE BOCELLI TO U.S.

(Continued from page 5)

which has sold 3.5 million copies worldwide, with 1.3 million units in France, 620,000 in Germany, 200,000 in the Netherlands, 130,000 in Spain, and 130,000 in the U.K.—where an appearance on the prime-time Saturday night "Lottery Draw" program on BBC 1 TV introduced Bocelli and Brightman's "Time To say Goodbye" to an audience of more than 10 million viewers, boosting the song to No. 2 on the country's singles chart.

"Romanza" has also sold extremely well in Latin America, where it was released in both Italian and Spanish versions, according to PolyGram Holland international manager Bart Engels. The album has sold 200,000 copies in Argentina and has reached No. 1 in Colombia, according to Engels.

In the U.S., the album will be promoted with a massive publicity and marketing campaign that will include a celebrity-studded launch party, a PBS special, other high-profile press stories, and TV, radio, and print ads.

Further into the future, the album will be worked jointly by PolyGram's Philips and Mercury labels, reflecting Bocelli's classical and pop constituencies and maximizing the project's crossover possibilities.

Mercury Records (U.S.) president/CEO Danny Goldberg says, "We know there's a sleeping giant of a mass audience that bought the 3 Tenors and the Bernadette Monks and Agnes and Górecki. We know the audience is there, and we know they can successfully be activated. We look at this as an incredible opportunity to sell millions of records here. I don't think people are hurt different in the rest of the world than they are here."

Although Goldberg admits that Bocelli is not typical U.S. pop radio material, he is not ruling out the possibility that radio will embrace "Romanza."

"Every year there are radio hits that are counterintuitive," says Goldberg, citing Bob Carlisle's "Butterfly Kisses" as a recent example. "We're going to have our staff service it to radio and this might want to test it. There are all different kinds of radio. There's National Public Radio, which isn't necessarily part of the world of charts, but it's meaningful exposure for an artist like this."

PolyGram Classics and Jazz (U.S.) president Chris Roberts says a Bocelli PBS special planned for December will be the cornerstone of the label's marketing program.

"In the U.S., that's one of the most tangible opportunities to position an artist, whatever kind of music it might be, but particularly this more sophisticated type of music, whether it's Yanni or James Taylor," he says.

Roberts adds that Bocelli has a "magical voice" that he effortlessly applies "in a pop context and in classical context. Over time, there have been opera singers who've tried to cross over to pop, but they end up sounding like opera singers."

"Romanza" is a compilation of pop and classical selections from Bocelli's previous albums, with additional live recordings plus "Time To Say Goodbye."

Philips Music Group (U.S.) VP of marketing Jay Lasker says "Romanza" will be unofficially launched Sept. 30 in the U.S.—one week after its release date—at a New York party hosted by actress Isabella Rossellini. "She's very much a Bocelli proponent, and she's going to be personally inviting people to the party," says Allman of Rossellini. The event—which will feature Bocelli performances of pop and classical repertoire—will take place at Tuscan Square in Rockefeller Center, a new restaurant owned by Pino Luongo of Le Madri and Coco Pazzo fame.

"We're looking for mainstream exposure," says Allman. "We're trying to introduce Bocelli as a human interest story, as a phenomenon, as a singer/performer, and as a fresh new face."

Allman says Philips' retail campaign will be "pervasive," covering all types of sales accounts from rack jobbers to one-stops to indie retailers to major chains.

On the media side, Altman says, People and Time magazines have expressed interest in covering Bocelli, as has PBS' "Sunday Morning" program.

"All of this will be covered with a national TV ad campaign before PBS kicks in," he adds. "There's not a chance that anyone will have missed seeing Bocelli in America by December."

The ad campaign will kick in with print ads carrying the line "Prepare yourself for a tidal wave of passion," according to Allman. The ads will further portray Bocelli as having "the romantic appeal of Julio Iglesias, the sex appeal of Antonio Banderas, and the pop appeal of Michael Bolton," she adds.

While Bocelli prepares to attack the U.S. market, he is undertaking a rigorous schedule of promotional appearances and showcase concerts that can barely keep up with the new territories in which "Romanza" is breaking out.

These promotional activities, says Bocelli, are holding him back from his ambition of escaping forever from operatic pop to full-time opera. However, as a transitional step, excerpts from classic operas now make up the majority of his live repertoire.

Bocelli, who was born partially sighted, became totally blind at the age of 12 when a soccer game left him with a brain hemorrhage. As with the plots of several operas, Bocelli believes his life and future career path are a question of fate.

"I have no precise idea what will happen," says Bocelli of his career. "Each person has his own destiny, and destiny cannot be changed. I hope to arrive at some point in my life where I can sing exactly what I like, but this requires a lot of training."

Bocelli has been receiving instruction in operatic technique from maestros Luciano Betterani and Franco Corelli, one-time trainers of Maria Callas and Luciano Pavarotti. He performed his first complete operatic role—composed of operatic works Aug. 4 at the Puccini Opera Festival at Torre del Lago in his home province of Tuscany.

"I sang [at the festival] because I had the opportunity to perform there," says Bocelli. He adds, "Singing [a complete] opera takes great preparation and effort, and at the moment I don't have the time. If I had enough time I would like to sing [operatic] arias on the record."

Bocelli now performs excerpts from operas including Verdi's "Nabucco," "Rigoletto," and "La Traviata"; Puccini's masterpiece "La Bohème"; and Donizetti's "L'elisir D'Amore."

Bocelli will begin a two-month hiatus from his ongoing European tour to promote "Romanza" in the U.S. in September and October. He will resume performing in Europe after his U.S. appearances and may take on a film role with Franco Zeffirelli next year, according to sources.

Signed in the U.S. to Philips, Bocelli has been signed since last February to a multi-album contract and sold with Italian label and publisher Sugar Music. Sugar retains domestic rights, releasing Bocelli on its Insieme label, which is distributed by Universal Music Italy.

Polydor Holland recognized Bocelli's potential early, when the company's then heads of A&R, Albert van der Kroft and Jan Teekstra, saw the artist's televised performance of "Con Te Partiro" at 1994's Sanremo Song Festival. PolyGram licensed Bocelli's first three albums—"Il Mare Calmo Della Sera," "Bocelli," and "Viaggio Italiano," for Holland, Belgium, and Germany.

The "Bocelli" album reached No.1 on the album charts in all three territories, paving the way for the comprehensive long-term deal last February, beginning with "Romanza."

In the U.K., the last European territory to release "Romanza," the album was issued on the Philips Classics imprint, which will also release Bocelli's album of opera arias next spring. "Time To Say Goodbye" appeared in the U.K. May 12, with the album released a week later.

Bocelli's initial BBC appearance was followed by other TV dates and a guest performance at Kiri Te Kanawa's open-air concert in June at London's Hampton Court Palace.

The artist's as-yet-untitled upcoming album—the planned follow-up to "Romanza"—was recorded in July in Florence's Teatro Communale, which was transformed into a recording studio for the two-week session. The program includes arias from operas by Puccini, Donizetti, Giordano, Verdi, and Bellini, plus works by French composers Ibert and Massenet and a piece from Strauss' "Der Rosenkavalier" sung in Italian.

CONGRESS TO TACKLE TOUGH C'RIGHT ISSUES

(Continued from page 5)

Senior executive witnesses from both camps testified during this first of two hearings in what was a formal recitation of the viewpoints.

Cary Sherman, senior executive VP and general counsel for the Recording Industry Assn. of America (RIAA), testified that the record industry believes that too-broad liability exemptions are not needed and would be premature.

While some Internet Service Providers are beginning to be a problem—"theory is at new heights," he said—Sherman also reported that progress about moving forward with legislation to provide too-broad exemptions to legitimate World Wide Web entrepreneurs.

"Any proposal to exempt Internet access providers from copyright liability is a solution in search of a problem," said Sherman. "We don't have a problem now."

Sherman's testimony echoes the view of Hilary Rosen, RIAA's president/CEO, who said in a written statement in mid-July that "there is nothing happening in the marketplace to suggest that we need to be drafting the Internet; in fact, it's thriving."

The RIAA certainly doesn't like the look of recent legislative legislation that would limit online copyright liability. In the same written statement last month, the RIAA said that the pending Online Copyright Liability Limitation Act, H.R. 2180, would grant "an overly broad exemption" for online service and Internet access providers "when sound recordings and other material are transmitted through their services."

The House Intellectual Property Subcommittee will soon hold a hearing on that bill, which was introduced by Rep. Howard Coble, R-N.C., chairman of the subcommittee, and Rep. Henry Hyde, R-Ill., chairman of the House Judiciary Committee.

WIPO PROBLEMS?

One of the issues—copyright protection circumvention devices—that has lead to the copyright treaty ratification bill. Easy and quick congressional ratification of the World Intellectual Property Organization (WIPO) Treaties on Copyright and on Performances and Phonogram, forged last December in Geneva, Switzerland has now become problematic.

Despite administration support for ratification, however, the bill that implementing legislation that would allow the U.S. to join the treaty contains language that is anathema of the ISPs and their allies find unfair.

The coalition, the Information Technology Industry Council (ITI), has told Senate and House members that its members are concerned that the legislation targets regulation of "specific technologies" in the bill, and their term "behavior and illegal acts."

"Technology is neutral," says ITI president Rhett Dawson. "It is how people use it, rather than its availability, that should be addressed. Unless this language is changed, legitimate devices—including the users computers themselves—could be at risk, because they could be used to circumvent copy protection mechanisms."

ITI has offered a draft of the worrisome implementation legislation's Section 2001 provision, which it says would lead to a "combination of vague and productive environment for content providers and users alike."

The RIAA, on the other hand, wishing to get WIPO on the books as quickly as possible, opposes changes in the drafting of the legislation.

The trade group says, in which saw this growing conflict on the horizon, one which could slow or possibly scuttle required timely passage of WIPO and its important updates of international copyright law for the digital age, has also been working behind the scenes on the Hill since the spring, explaining its position to lawmakers.

It also has made clear its willingness to fight. At a press briefing April 29, Rosen told reporters that the online services were trying to "hold the treaties hostage" in order to "use ratification for another agenda," which was to "take away responsibility of commercial online interests for copyright protection. That is unfair, and we will oppose it" (Billboard, May 10).

In a related development, a large number of recording artists, record labels, musician/artist unions, and music groups ranging from the National Music Publishers Assn. to the Songwriters Guild of America have joined to form a grass-roots lobbying coalition called Musicians United for Strong Internet Copyright to educate Congress on the importance of WIPO ratification (see separate story, page 10).

For the WIPO treaty to be implemented worldwide, it must be ratified by the governments of at least 30 member countries within a two-year framework.

TRADE AND RESTAURANTS

Also in the pipeline for passage this session is a bill that would grant fast-track authority for the president in trade negotiations (which would not

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MTV's Schuon To Key Billboard Radio Meet

Andy Schuon, executive VP of programming for MTV, has been confirmed as the keynote speaker for the upcoming Billboard/Airplay Monitor Radio Seminar & Awards, set for Oct. 16-18 at the Orlando Renaissance Resort.

Schuon, who oversees the music, talent, and program scheduling departments for the network, will address the conference Friday morning, Oct. 17, at 10:15. Among other topics, he will address how programming decisions are made at MTV and how the process differs from decision-making at radio.

Before joining MTV, Schuon was program director at modern rock KROQ Los Angeles. In his three years there, he turned around the station's ratings, making KROQ one of the most influential alternative outlets in the nation. Prior to that, he held positions at KAZY Denver, KISS San Antonio, Texas, and KISW Seattle.

The annual Billboard/Monitor Radio Seminar will offer more than a dozen panels and sessions, the T.J. Martell Orlando Golf Classic, and artist showeases. It closes Saturday, Oct. 18, with the posh awards show and dinner, this year hosted by radio legend Casey Kasem.

Billboard/Monitor Radio Seminar & Awards

For registration information, contact Maureen Ryan at 212-536-5002. For hotel and discounted airline flight information, call Pepp Travel at 800-877-9770.

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PERSONNEL DIRECTIONS



BELL

Billboard magazine welcomes Carrie Bell, the new editorial assistant based in Los Angeles.

Before joining Billboard, Bell was an intern for Entertainment Weekly. She also was assistant editor of U. The National College Magazine. Bell has freelanced for a number of publications including the Houston Press, Digital Detour, YM and Windplayer.

Bell received her bachelor's degree in journalism from Humboldt State University in Arcata, California.

Billboard Music Awards
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1997 Billboard/Airplay Monitor Radio Seminar
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19th Annual Billboard Music Video Conference & Awards
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Carey's Got Mo 'Honey,' No Problems

DEEP THROAT TOLD US to "follow the money," and that's what **Mariah Carey** has done, as her "Honey" (Columbia) enters the Hot 100 at No. 1, succeeding "Mo Money Mo Problems" by the **Notorious B.I.G. (Featuring Puff Daddy & Mase)**. "Honey" is the sixth single in the rock era to enter the Hot 100 in pole position, and Carey is responsible for half of them. In 1995, "Fantasy" and "One Sweet Day" debuted at No. 1. When the latter title, recorded with **Boyz II Men**, opened at No. 1, Carey became the first artist to have two chart-topping debuts. No one has matched that feat, and now Carey has three.

"Honey" continues the incredible reign of Sean **"Puffy" Combs** at No. 1. The Bad Boy chief is one of the producers of Carey's first single from her forthcoming "Butterfly" set. That means Combs has produced five of the seven No. 1 singles to advance to No. 1 in 1997. It also means he has been listed as producer of the No. 1 song on the Hot 100 for 23 weeks this calendar year, and we're only in week 37.

The instant success of "Honey" rewrites Carey's entry in the chart books. It's her 12th No. 1 hit, breaking her out of the three-way tie she's been in with **Madonna** and **Whitney Houston** as the solo female artist with the most No. 1 hits. Among all artists, Carey is now tied for fourth place with **Diana Ross & the Supremes**, behind the **Beatles** (20), **Elvis Presley** (17), and **Michael Jackson** (13).

In terms of weeks spent at No. 1, "Honey" may be the song that moves Carey past the Beatles into second place. As of this issue, Presley is comfortably in first place, with 79 weeks, and the Beatles are in second, with 59. This is Carey's 55th week at the summit. "Dreamlover" and "Fantasy," the lead singles from Carey's two previous albums, both had eight-week runs at the top, so you do the math.

Just considering her solo efforts, Carey has had four consecutive chart-toppers. She has not missed the No. 1 spot since "Anytime You Need A Friend" reached No. 12 in June 1994 ("Endless Love," a duet with **Luther Vandross**, peaked at No. 2 in October 1994). Her hit ratio is incredible: Her 12 No. 1 singles are out of a total of 16 solo chart entries, dating back to her debut with "Vision Of Love" in June 1990. And her only single not to peak in the top five was the aforementioned "Anytime You Need A Friend."

CHART BEAT

by Fred Bronson

The fact that we've just had the seventh new No. 1 of 1997 puts us ahead of last year, when "No Diggity" by **BLACKstreet (Featuring Dr. Dre)** became the seventh No. 1 of 1996 the week of Nov. 9. But we're behind 1995, when "You Are Not Alone" by **Michael Jackson** became the seventh No. 1 of the year the week of Sept. 2.

BOONE THERE, DONE THAT: It was exactly 20 years and 10 days ago that "You Light Up My Life" by **Debby Boone** entered the Hot 100 at No. 71. The second-highest debut of the week is an updating of that tune by **LeAnn Rimes**. Boone's version was on Warner/Curb, and Rimes' remake also appears on Curb. "Life" is the second Rimes single on this issue's chart, as "How Do I Live" rises to a new peak of No. 4.

CAREER HIGHS: Both **Oasis** and **Trisha Yearwood** have the highest debuts and highest peak positions of their careers on The Billboard 200. Oasis' previous highest debut (at No. 72) and peak (No. 4) was ("What's The Story) Morning Glory?" in 1995-96, while Yearwood's previous high debut (No. 28) and peak (also No. 28) was "Thinkin' About You" in 1995. Oasis is new at No. 2 with "Be Here Now" (Epic), while Yearwood enters the album chart at No. 4 with "(Songbook) A Collection Of Hits" (MCA Nashville).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 2/1/97

YEAR-TO-DATE OVERALL UNIT SALES	1996	1997
TOTAL	448,631,000	478,068,000 *(UP 6.6%)*
ALBUMS	370,222,000	390,761,000 *(UP 5.6%)*
SINGLES	78,409,000	87,307,000 *(UP 11.4%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT	1996	1997
CD	264,415,000	297,243,000 *(UP 12.4%)*
CASSETTE	104,874,000	92,576,000 *(DN 11.7%)*
OTHER	933,000	942,000 *(UP 1%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,457,000	11,019,000	2,438,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
13,993,000	11,572,000	2,421,000
CHANGE	**CHANGE**	**CHANGE**
DOWN 3.8%	DOWN 4.8%	UP 0.7%
THIS WEEK 1996	**THIS WEEK 1996**	**THIS WEEK 1996**
13,697,000	11,252,000	2,445,000
CHANGE	**CHANGE**	**CHANGE**
DOWN 1.8%	DOWN 2.1%	DOWN 0.3%

DISTRIBUTORS' MARKET SHARE (8/4/97–8/31/97)

ROUNDED FIGURES	WEA	INDIES	SONY	PGD	BMG	EMD	UNIVERSAL
TOTAL ALBUMS	19.5%	18.5%	14.1%	13.4%	12.8%	11.2%	10.6%
CURRENT ALBUMS	18.1%	17.9%	13.5%	12.2%	15.7%	11.5%	11.2%
TOTAL SINGLES	23.7%	8.4%	8.0%	12.1%	31.2%	9.2%	7.4%

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